

# CASH BOX

NEWSPAPER \$3.00



Phil Collins  
With Featured Singles

Black History Month  
February 1985

**MICK JAGGER.**  
*She's The Boss.*



FC 39940

ON COLUMBIA RECORDS,  
CHROME CASSETTES  
AND COMPACT DISCS.

Album co-produced by Mick Jagger  
and Bill Laswell. Material  
and by Mick Jagger and Nile Rodgers

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# CASH BOX

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## CASH BOX

### GEORGE ALBERT

President and Publisher

### MARK ALBERT

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Managing Editor

#### Research

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NADFEEN TOOMEY

#### Los Angeles Editorial

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#### New York Editorial

LEE JESKE  
RUSTY CUTCHIN

#### Nashville Editorial/Research

JOHN LENTZ  
BYRON C. WYNKOOP  
WILLIAM R. FISHER

#### PUBLICATION OFFICES

##### NEW YORK

330 W. 58th Street, (Suite 5D)  
New York NY 10019  
Phone: (212) 556-2640  
Cable Address: Cash Box NY  
Circulation  
NINA TREGUB, Manager

##### HOLLYWOOD

6363 Sunset Blvd. (Suite 930)  
Hollywood CA 90028  
Phone: (213) 464-2241  
TELEX: 6711051 CASBX LW

##### NASHVILLE

21 Music Circle East, Nashville TN 37203  
Phone: (615) 244-2892

##### CHICAGO

CAMILLE COMPASIO, Coin Machine, Mgr.  
1442 S. 62nd Ave., Cicero IL 60650  
Phone: (312) 862-7440

##### WASHINGTON, D.C.

EARL B. ABRAMS  
3518 N. Utah St.  
Arlington VA 22207  
Phone: (703) 249-5664

##### GENERAL COUNSEL

GITTLER & WEXLER  
GREGG J. GITTLER  
GARY A. WEXLER

##### MIGUEL SMIRNOFF

Director of South American Operations

##### ARGENTINA — MIGUEL SMIRNOFF

Lavalle 1569, Pico 4, Of. 405  
1048 Buenos Aires, Argentina  
Phone: 45-6948

##### AUSTRALIA — ALLAN WEBSTER

37 Shelley Street  
Elwood, Australia  
Phone: 0305315026

##### BRAZIL — CHRISTOPHER PICKARD

Av. Borges de Medeiros, 2475  
Apt. 503, Lagoa  
Rio de Janeiro, Brazil  
Phone: 294-8197

##### CANADA — GRANT LAWRENCE

173 Alfred St.  
Kingston, Ontario  
Canada K7K 3R8

##### ITALY — MARIO DE LUIGI

"Musica e Dischi" Via De Amicis 47  
20123 Milan, Italy  
Phone: (902) 839-18-37/832-79 37

##### JAPAN — Adv. Mgr. SACHIO SAITO

Editorial Mgr. KOZO OTSUKA  
3rd Floor of Chuo-Tatenono Bldg.  
2-chome, 11-1, Shinbashi, Minato-ku,  
Tokyo Japan, 105  
Phone: 504-1651

##### SPAIN — ANGEI ALVAREZ

Lopez de Hoyos 178, 5 CD  
Madrid — 2 Spain  
Phone: 415 23 98

##### UNITED KINGDOM — CRISSY ILEY

54A Cambridge Gardens  
London W10 England  
Phone: 01-960 2736  
HILARY BRIGHT  
Flat 3, 162 Bethune Road  
London N16 5DS England  
Phone: 01-809-1067

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## EDITORIAL

### Recognizing Black History Month

"I don't think a lot of kids are into black history and they should be because it is a part of this country. It's just like people coming over on the Mayflower. You have to know where you come from before you know where you're going."

**Rowena Harris**

Vice President Promotion UC/Black Music Division  
PolyGram Records

"As people become more familiar with the contributions of black people, the society at large benefits and I think an enlightened society is a better functioning society."

**Tom Draper**

Vice President Black Music Marketing  
Warner Bros. Records

"Black music is the root of all American music. I think you have to give the people the type of recognition that is due them after so many years."

**Willie Dixon**

American Blues legend

"Black music has come to the forefront of today's music. Every act will tell you they were influenced by somebody and nine times out of ten it was a black artist."

**Varnell Johnson**

Vice President Black Music Marketing  
Manhattan Records

*Cash Box's focus on Black History Month begins on page 23.*

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## ON THE COVER

Phil Collins' accomplishments as both a member of Genesis and a solo artist are almost becoming uncountable. Last week it was revealed that Collins is in line for yet another great honor: The Oscar.

His nomination is in the category of Best Original Song under the general heading of best achievements in music and in connection with motion pictures. The song is called "Against All Odds" and it stands an excellent chance of earning Collins his first statuette.

Collins' Oscar nomination on the heels of his triple Grammy nominations for the same song — Song Of The Year, Best Male Pop Performance and as part of The Best Album Of Original Score Written For A Motion Picture.

This week Atlantic Records released Collins' third solo record, "No Jacket Required." It has already spawned the hit single, "One More Night." For more on Phil Collins, see the Cover Story on page 13.



## TOP POP DEBUTS

<b>SINGLES</b>	<b>59</b>	<b>ALONG COMES A WOMAN</b> — Chicago — Warner Bros.
<b>ALBUMS</b>	<b>96</b>	<b>DIAMOND LIFE</b> — Sade — Portrait/CBS

<b>POP SINGLE</b>	<h3>WINNERS CIRCLE</h3> <p>Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.</p>	<b>POP ALBUM</b>
<b>#1 CARELESS WHISPER</b> Wham! Columbia		<b>#1 LIKE A VIRGIN</b> Madonna Sire
<b>B/C SINGLE</b>		<b>B/C ALBUM</b>
<b>#1 MR. TELEPHONE MAN</b> New Edition MCA		<b>#1 SOLID</b> Ashford & Simpson Capitol
<b>COUNTRY SINGLE</b>		<b>COUNTRY ALBUM</b>
<b>#1 BABY'S GOT HER BLUE JEANS ON</b> Mel McDaniel Capitol		<b>#1 WHY NOT ME</b> The Judds RCA/Curb
<b>JAZZ</b>		<b>MUSIC VIDEO</b>
<b>#1 STRAIGHT TO THE HEART</b> David Sanborn Warner Bros.		<b>#1 EASY LOVER</b> Philip Bailey Columbia
<b>COMPACT DISC</b>		<b>12" SINGLE</b>
<b>#1 LIKE A VIRGIN</b> Madonna Sire		<b>#1 ROXANNE ROXANNE</b> U.T.F.O Select

# CASH BOX TOP 100 SINGLES

February 23, 1985

	Weeks On 2/16 Chart
1 CARELESS WHISPER WHAM (FEATURING GEORGE MICHAEL) (Columbia 38-04691)	1 10
2 EASY LOVER PHILIP BAILEY (DUET WITH PHIL COLLINS) (Columbia 38-04679)	2 14
3 I WANT TO KNOW WHAT LOVE IS FOREIGNER (Atlantic 7-89596)	3 12
4 LOVERBOY BILLY OCEAN (Jive/Arista JS 1-9284)	5 13
5 CALIFORNIA GIRLS DAVID LEE ROTH (Warner Bros. 7-29102)	7 6
6 THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE) DON HENLEY (Geffen/Warner Bros. 7-29141)	6 16
7 SUGAR WALLS SHEENA EASTON (EMI America B-8253)	8 10
8 CAN'T FIGHT THIS FEELING REO SPEEDWAGON (Epic 34-04713)	14 6
9 METHOD OF MODERN LOVE DARYL HALL & JOHN OATES (RCA PB-13970)	9 11
10 THE OLD MAN DOWN THE ROAD JOHN FOGERTY (Warner Bros. 7-29100)	10 10
11 MR. TELEPHONE MAN NEW EDITION (MCA 52484)	12 10
12 NEUTRON DANCE POINTER SISTERS (Planet/RCA YB-13951)	13 14
13 THE HEAT IS ON GLENN FREY (MCA-52512)	16 12
14 SOLID ASHFORD & SIMPSON (Capitol B-5399)	15 15
15 MISLED KOOL & THE GANG (De-Lite/PolyGram 880 431-7)	17 14
16 YOU'RE THE INSPIRATION CHICAGO (Warner Bros. 7-29126)	4 15
17 LIKE A VIRGIN MADONNA (Sire 7-29210)	11 15
18 TOO LATE FOR GOODBYES JULIAN LENNON (Atlantic 7-89589)	21 6
19 OPERATOR MIDNIGHT STAR (Solar/Elektra 7-69684)	19 13
20 LOVERGIRL TEENA MARIÉ (Epic 34-04619)	27 10
21 JUNGLE LOVE THE TIME (Warner Bros. 7-29181)	22 16
22 JUST ANOTHER NIGHT MICK JAGGER (Columbia 38-04743)	25 3
23 ONE MORE NIGHT PHIL COLLINS (Atlantic 7-89588)	26 3
24 TENDERNESS GENERAL PUBLIC (I.R.S./A&M IR-9934)	24 15
25 MATERIAL GIRL MADONNA (Sire 7-29083)	28 3
26 RELAX FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7-99805)	30 6
27 ONLY THE YOUNG JOURNEY (Geffen/Warner Bros. 7-29090)	29 5
28 PRIVATE DANCER TINA TURNER (Capitol B-5433)	32 6
29 ROCKIN' AT MIDNIGHT THE HONEYDRIPPERS (Es Paranza/Atlantic 7-99686)	33 6
30 SAVE A PRAYER DURAN DURAN (Capitol B-5438)	34 4
31 TRAGEDY JOHN HUNTER (Private I/CBS ZS4 04643)	31 12
32 HIGH ON YOU SURVIVOR (Scotti Bros./CBS ZS4 04685)	35 5
33 NAUGHTY, NAUGHTY JOHN PARR (Atlantic 7-89612)	36 10
34 SOMEBODY BRYAN ADAMS (A&M 2701)	37 4

	Weeks On 2/16 Chart
35 KEEPING THE FAITH BILLY JOEL (Columbia 38-04681)	38 5
36 OOH OOH SONG PAT BENATAR (Chrysalis VS4 42843)	39 6
37 I WANNA HEAR IT FROM YOUR LIPS ERIC CARMEN (Geffen/Warner Bros. 7-29118)	41 6
38 TURN UP THE RADIO AUTOGRAPH (RCA PB-13953)	42 10
39 SMALLTOWN BOY BRONSKI BEAT (London/MCA 52494)	43 9
40 THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP (EMI America B-8251)	45 4
41 I'M ON FIRE BRUCE SPRINGSTEEN (Columbia 38-04772)	47 2
42 TAKE ME WITH U PRINCE AND THE REVOLUTION (Duet With APOLLONIA) (Warner Bros. 7-29079)	48 3
43 ALL I NEED JACK WAGNER (Qwest/Warner Bros. 7-29238)	18 19
44 CALL TO THE HEART GIUFFRIA (Camel/MCA 52497)	20 16
45 WHY CAN'T I HAVE YOU THE CARS (Elektra 7-69657)	49 5
46 OBSESSION ANIMOTION (Mercury 880 266-7)	56 5
47 THE BORDERLINES JEFFREY OSBORNE (A&M 2695)	53 5
48 BEAT OF THE HEART SCANDAL FEATURING PATTY SMYTH (Columbia 38-04750)	54 5
49 FOOLISH HEART STEVE PERRY (Columbia 38-04693)	23 14
50 RUN TO YOU BRYAN ADAMS (A&M 2686)	40 17
51 NIGHTSHIFT COMMODORES (Motown 1773 MF)	57 5
52 LOVE LIGHT IN FLIGHT STEVIE WONDER (Motown 1769 MF)	44 13
53 MISSING YOU DIANA ROSS (RCA PB 13966)	58 13
54 I WOULD DIE 4 U PRINCE AND THE REVOLUTION (Warner Bros. 7-29121)	46 11
55 PLAYING TO WIN LRB (Pasha/Capitol B-5411)	61 5
56 RHYTHM OF THE NIGHT ★ DeBARGE (Gordy/Motown 1770GF)	78 2
57 RAIN FOREST PAUL HARDCASTLE (Profile PRO-7059)	64 5
58 YO' LITTLE BROTHA NOLAN THOMAS (Emergency/Mirage 7-99697)	59 6
59 ALONG COMES A WOMAN ● CHICAGO (Full Moon/Warner Bros. 7-29082)	— 1
60 THE WORD IS OUT JERMAINE STEWART (Arista AS 1-9256)	69 4
61 RESTLESS HEART JOHN WAITE (EMI America B-8252)	68 4
62 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia 38-04680)	50 17
63 COOL IT NOW NEW EDITION (MCA 52455)	51 22
64 HOLYANNA TOTO (Columbia 38-04752)	65 4
65 WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON/PIA ZADORA (Curb/MCA 52521)	73 2
66 MONEY CHANGES EVERYTHING CYNDI LAUPER (Portrait/CBS 37-04737)	52 10
67 TREAT HER LIKE A LADY THE TEMPTATIONS (Gordy/Motown 1765 GF)	55 10

	Weeks On 2/16 Chart
68 ALL SHE WANTS TO DO IS DANCE DON HENLEY (Geffen/Warner Bros. 7-29065)	— 1
69 LUCKY GREG KIHN (EMI America B-8255)	80 2
70 DO IT AGAIN THE KINKS (Arista ASI-9309)	60 10
71 IF I HAD A ROCKET LAUNCHER BRUCE COCKBURN (Gold Mountain/A&M GS 82013)	72 4
72 INVITATION TO DANCE KIM CARNES (EMI America B-8250)	62 6
73 SECOND NATURE DAN HARTMAN (MCA 52519)	83 2
74 GO FOR IT KIM WILDE (MCA 52513)	63 5
75 KISS AND TELL ISLEY, JASPER, ISLEY (Magic Sound/CBS ZS4 04741)	88 2
76 RADIOACTIVE THE FIRM (Atlantic 7-89586)	85 2
77 SEA OF LOVE THE HONEYDRIPPERS (Es Paranza/Atlantic 7-99701)	66 20
78 DO WHAT YOU DO JERMAINE JACKSON (Arista AS 1-9279)	67 18
79 THE WILD BOYS DURAN DURAN (Capitol B-5417)	70 17
80 BONGO BONGO STEVE MILLER BAND (Capitol B-5442)	90 2
81 LET'S TALK ABOUT ME ALAN PARSONS PROJECT (Arista ASL 9282)	— 1
82 SAY IT AGAIN SANTANA (Columbia 38-04758)	— 1
83 JAMIE RAY PARKER, JR. (Arista AS 1-9293)	71 15
84 THE BIRD THE TIME (Warner Bros. 7-29094)	— 1
85 NEW ATTITUDE PATTI LABELLE (MCA 52517)	— 1
86 DO THEY KNOW IT'S CHRISTMAS BAND AID (Columbia 38-04749)	74 10
87 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS (A&M 2703)	— 1
88 ONE NIGHT IN BANGKOK MURRAY HEAD (RCA PB-13988)	— 1
89 THIS IS MY NIGHT CHAKA KHAN (Warner Bros. 7-29097)	75 6
90 LOOK MY WAY THE VELVETS (Mercury 880 547-7)	— 1
91 MISTAKE NO. 3 CULTURE CLUB (Virgin/Epic 34-04727)	76 11
92 WE BELONG PAT BENATAR (Chrysalis VS4 42826)	77 18
93 CENTIPEDE REBBIE JACKSON (Columbia 38-04547)	79 21
94 20/20 GEORGE BENSON (Warner Bros. 7-29120)	81 11
95 I FEEL FOR YOU CHAKA KHAN (Warner Bros. 7-29195)	82 25
96 VALOTTE JULIAN LENNON (Atlantic 7-89609)	84 23
97 BRUCE RICK SPRINGFIELD (Mercury/PolyGram 880 405-7)	86 15
98 UNDERSTANDING BOB SEGER & THE SILVER BULLET BAND (Capitol B-5413)	97 16
99 MAKE NO MISTAKE, HE'S MINE BARBARA STREISAND (DUET WITH KIM CARNES) (Columbia 38-04695)	89 11
100 TENDER YEARS JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS ZS4-04682)	91 15

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All I Need (Yellowbrick Road/MCA-ASCAP/Art Street—BMI)	43	Invitation (Moonwindow/Zomba/April—ASCAP)	72	Nightshift (Walter Orange—ASCAP/Tuneworks/Right-song/Franco/Golde—BMI)	51	Somebody (Adams Comm./Calypso Toonz—PROC/Irving—BMI)	34
Along Comes A Woman (Double Virgo—ASCAP/MCA/Fleedlede—BMI)	59	I Wanna Hear (E.C.B./Safespace Adm. by Warner-Tamerlane/Pitchford—BMI)	37	Obsession (Pacific Island c/o Careers—BMI/Makiki c/o Arista—ASCAP)	46	Sugar Walls (Tionna—ASCAP)	8
Beat Of (Blackwood/Just Friends/Pink Smoke/Keishmack—BMI)	48	I Want (Somerset/Evansongs—ASCAP)	3	One More Night (Pun—ASCAP)	23	Take Me With U (Controversy—ASCAP)	42
Bongo (Sailor—ASCAP)	80	Jamie (Raydiola—ASCAP)	83	Only The Young (MCA—ASCAP)	88	Tenderness (IN General/I.R.S.—BMI)	24
Born In The U.S.A. (Bruce Springsteen—ASCAP)	62	Jungle Love (Tionna—ASCAP)	21	Only The Young (Twist and Shout, Div. of Weed High Nightmare Adm. by Colgems—EMI—ASCAP)	27	Tender Years (John Cafferty—BMI)	100
Bruce (Vogue c/o Weik Music—BMI)	97	Just Another (Promopub B.V.—PRS)	22	Ooh Ooh (Big Tooth/Neil Geraldo/Rare Blue—ASCAP)	36	The Bird (Tionna—ASCAP)	84
California Girls (Irving—BMI)	5	Keeping The Faith (Joel—BMI)	35	Operator (Hiptrip/Midstar—BMI)	19	The Borderlines (WB/Zubaidah—ASCAP)	47
Call To (Herds of Birds/Gregg Guiffria/Kid Bird)	44	Kiss And Tell (April/JI—ASCAP)	75	Private Dancer (Straitjacket Adm. by Aimo—ASCAP)	28	The Boys Of Summer (Cass Country/Wild Gator—ASCAP)	6
Can't Fight (Fate—ASCAP)	8	Let's Talk (Wolf Songs Adm. by Careers—BMI)	81	Radioactive (pub. not listed—ASCAP)	76	The Heat (Famous Music Corp.—ASCAP)	12
Careless Whisper (Chappell—ASCAP)	1	Like A (Billy Steinberg/Denise Barry—ASCAP)	17	Rain Forest (Oval Music Ltd.)	57	The Old Man Down (Wenaha—ASCAP)	10
Centipede (Mijac, Adm. by Warner Tamerlane—BMI)	93	Look My (April/Velongs—ASCAP)	90	Relax (Perfect Adm. by Island—BMI)	26	The Wild Boys (Tritec)	79
Cool It Now (New Generation—ASCAP)	63	Lovergirl (Midnight Magnet—ASCAP)	20	Restless (The Hudson Bay/Paperwaite—BMI)	61	The Word (10 Music Ltd. Adm. by Nymph—BMI/Warner Bros.)	60
Do It Again (Davray)	70	Love Light (Jobete/Black Bull—ASCAP)	52	Rhythm (Edition Sunset Adm. by Arista—ASCAP)	56	This Is My (CBS Songs/Science Lab—ASCAP)	89
Don't You (MCA—ASCAP/MCA—BMI)	87	Love Light (Lexy Girl/Well Received—ASCAP)	69	Rockin' At (Fort Knox—BMI)	29	This Is Not (Donna-Dijon/Jones/Pat-Mrth/OPC adm. by Butter Milk Sky Assoc.—BMI/ASCAP)	40
Do They Know (Chappell—ASCAP)	86	Material Girl (Minong—BMI)	25	Run To You (Adams Comm./Calypso Toonz/Irving—BMI)	50	Too Late (Charisma/Chappell—ASCAP)	18
Do What You Do (Unicity/Ra Ra La/Aldente—ASCAP)	78	Method Of (Hot-Cha/Unichappell—BMI)	9	Save A Prayer (Tritec)	30	Tragedy (Poetic License/American League—BMI)	31
Easy Lover (Sir & Trini/Phil Collins/Pun/New East—ASCAP)	2	Misled (Delightful—BMI)	15	Say It Again (Black Mountain Road—BMI)	82	Treat Her (Jobete/Tall Temptations—ASCAP)	67
Foolish Heart (Street Talk Tunes/April/Random Notes—ASCAP)	49	Missing You (Brockman—ASCAP)	53	Sea Of Love (Fort Knox—ASCAP)	77	Turn Up The (Hatabr—BMI)	38
Go For It (Rickim)	74	Mistake No. 3 (Virgin—ASCAP)	91	Second Nature (Blackwood/Multi-Level/Janiceps—BMI)	73	20/20 (April/Random Notes/Stephen A. Kipner/Adm. by April—ASCAP)	94
High On You (Rude/WB/Easy Action—ASCAP)	32	Money Changes (ATV—BMI)	66	Smalltown Boy (Bronski/William A. Bong)	39	Understanding (Gear Publishing—ASCAP)	98
Holyanna (Hudmar/Cowbella—ASCAP)	64	Mr. Telephone Man (Raydiola—ASCAP)	11	Solid (Nick O'Val—ASCAP)	12	Valotte (Charisma/Chappell—ASCAP)	96
I Feel For (Controversy—ASCAP)	95	Naughty, Naughty (Carlin—BMI)	33			We Belong (Screen Gems/EMI Music—BMI)	92
If I Had (Golden Mountain—BMI)	71	Neutron Dance (Off Backstreet/Streamline Moderne—BMI/Unicity—ASCAP)	13			When The Rain (Edition Sunrise/Edition Sunset Adm. by Careers/Arista—BMI/ASCAP)	65
I'm On Fire (Bruce Springsteen—ASCAP)	41	New Attitude (Unicity/Robinhill/Off Backstreet/Brass Heart/Rockomatic—ASCAP/BMI)	55			Why Can't I (Fite Ousek—ASCAP)	45
						Yo' Little (Jobete/Not Fragile—BMI)	58
						You're (Double Virgo—ASCAP/Foster Frees—BMI)	16



★ = Indicates Winner's Circle

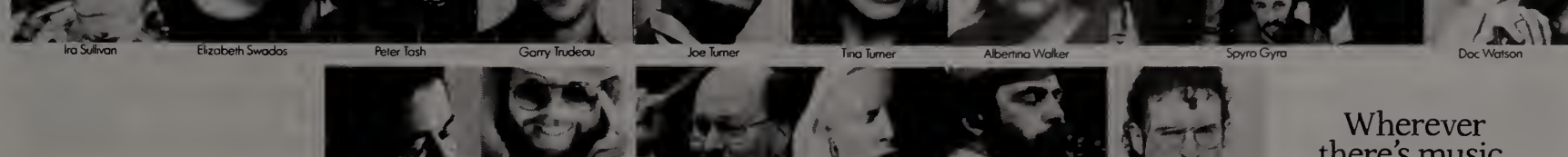
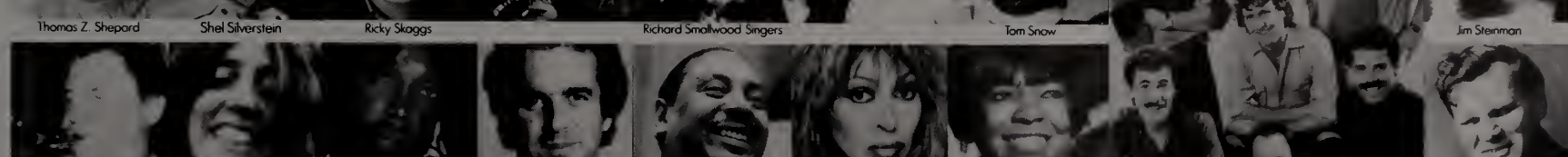
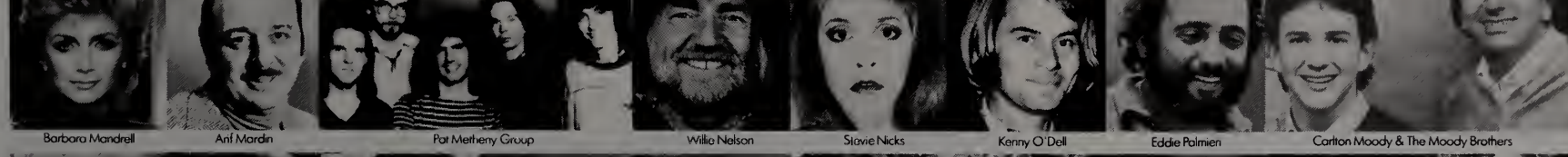
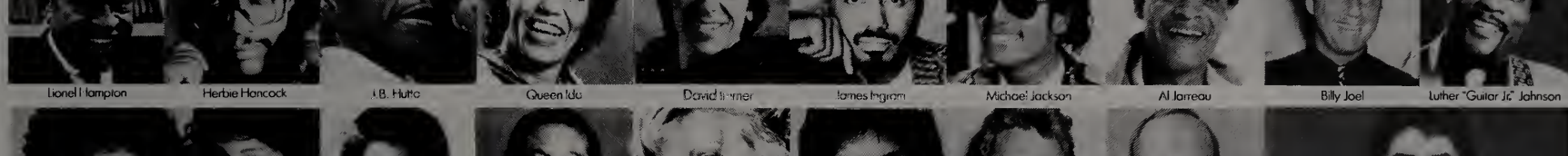
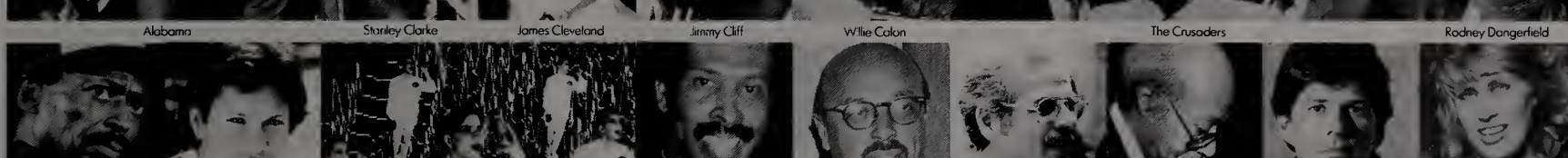
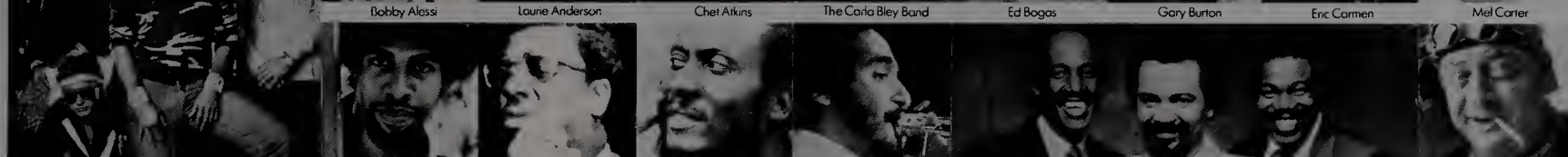


● = Indicates Highest Debut  
\$ = Exceptionally heavy sales activity this week

# BMI'S HOT 100



Congratulations to all our Grammy nominees.



Not pictured: August Darnell

Wherever  
there's music,  
there's BMI.

# CASHBOX CONFIDENTIAL

BY GEORGE ALBERT, PUBLISHER, CASH BOX MAGAZINE

**YOUR  
WEEKLY  
SYNDICATED  
NEWSPAPER  
COLUMN\***

**JOIN THE MILLIONS  
OF READERS WORLDWIDE!!**

**FEATURING THIS WEEK . . .**

## HILLARY KANTER

*Expect to hear more from RCA Nashville's newest star following the success of her debut LP "Crazy In Love."*



## LOU REED

*A new generation of fans can hear him in his days with The Velvet Underground thanks to PolyGram's new "VU," a cross section of works from the now legendary band.*



## GENERAL PUBLIC

*Look for them to perform the previously unreleased, "Don't Cry On Your Own Shoulder," in the upcoming film "Head Office," scheduled for Summer release.*



**EACH AND EVERY WEEK, WATCH FOR HIGHLIGHTS OF THE  
POP, COUNTRY AND BLACK CONTEMPORARY CHARTS!**

\*THE REGISTER AND TRIBUNE SYNDICATE, DES MOINES, IOWA

## January RIAA Certifications Mark Continued Strong Sales

NEW YORK — The RIAA certified eight multi-platinum albums, 16 gold albums, 11 platinum albums, two gold singles, eight gold theatrical video awards, seven platinum theatrical video awards, 13 gold non-theatrical video awards and three platinum non-theatrical video awards for the month of January.

Madonna's "Like A Virgin" was simultaneously certified gold, platinum and multi-platinum. Other multi-platinum winners were "Shout At The Devil," Motley Crue; "Rebel Yell," Billy Idol; *Purple Rain*, Prince & The New Power Generation; "The Outlaws" and "Greatest Hits," Waylon Jennings; "Waylon & Willie," Waylon Jennings and Willie Nelson; and "1984," Van Halen. Platinum albums were awarded to "Bust a Move," Luther Vandross; "Suddenly," Billy Ocean; "Arena" and "Duran Duran," Duran Duran; "Tropico," Pat Benatar; "Ice Cream Castles," The Time; "Controversy," Prince; "Lush Life," Linda Ronstadt; "New Edition," New Edition; and "Hooked on Swing," Larry Elgart. Gold albums were awarded to "Valotte," Julian Lennon; "Tropico," Pat Benatar; "Major Moves" and "Man of Steel," Hank Williams, Jr.; "The Glamorous Life," Sheila E.; "Arena," Duran Duran; "Nuclear Furniture," Jefferson Starship; "2:00 A.M. Paradise Cafe," Barry Manilow; "Perfect Strangers," Deep Purple; "Sings Christmas Carols" and "Joy to the World," the Mormon Tabernacle Choir; "Planetary Invasion," Midnight Star; "Lush Life," Linda Ronstadt; "Escape," Whodini; and "Building the Perfect Beast," Don Henley. Gold singles went to Madonna's "Like A Virgin" and New Edition's "Cool It Now."

Six titles achieved concurrent gold and platinum theatrical video awards: *Dreamscape*, *The Philadelphia Experiment*, *Police Academy*, *The Neverending Story*, *Cloak and Dagger* and *The Woman In Red*. A platinum award was also won by Duran Duran and a gold award by Sahara.

Non-theatrical gold and platinum awards, with cover titles that have not been exhibited in cinemas prior to their release as videos, are given for sales of 20,000 units or a value of at least \$800,000 in suggested retail value for a gold award

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**SUMMER HONORED** — Robert D. Summer, president of RCA Records was recently honored by the Anti-Defamation League of B'nai B'rith when he was given the 1985 Human Relations Award. The annual ceremony of the ADL's Music and Performing Arts division took place at the Waldorf-Astoria in New York. Summer spoke out against government repression of artistic freedom and he saluted cellist-conductor MsTislav Rostropovich as an outstanding example of personal commitment to freedom. Rostropovich was then presented with the ADL's Performing Arts Award by Summer. Pictured here are (l-r): Al Feilich, president, Music and Performing Arts Unit, B'nai B'rith; Cy Leslie, chairman of the event; Summer; Ira Moss, co-chairman; Walter R. Yetnikoff, president of CBS Records and honorary chairman of the ADL luncheon; and Henry Rosenberg, co-chairman. More pictures appear on page 39.

## Ron Kramer On The Grammys: No Popularity Contest

By Gregory Dobrin

LOS ANGELES — As February 26 draws near, the recording industry gears itself once again for the annual Grammy Awards presentation at L.A.'s Shrine Auditorium. Final ballots were due February 11. What remains is the evening itself, scheduled to broadcast at 8 pm (PST) on CBS. Meanwhile, as with any annual awards ceremony, questions as to the voting process and the general scope of the awards circulate among the recording community as they have every year for the past 27.

**Cash Box** recently spoke with Ron Kramer, president of the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS) on this year's Grammys and the role of NARAS both in Grammy decisions and as a force in the music industry.

Kramer was elected president of NARAS in July of 1984, and has since busied himself with two points of primary concern: the integrity of the Grammy voting

process and the NARAS image. He is firm in his belief in the system of Grammy voting. "The Grammy Awards are certainly not supposed to be a popularity contest," Kramer told **Cash Box**. "Our voting process is screened more thoroughly than

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## Behind The Bullets

### Crossover Continues Rapid Pace

By Stephen Padgett  
Cash Box Research Staff

In honor of Black History Month, *Behind The Bullets*, this week, highlights the achievements of black artists on the pop LP and singles charts. Of course, the black influence in popular music is undeniable and well documented. Indeed, both of this week's LP and singles charts stand as ample testimony to this influence.

Thirty two percent of the Top 100 Pop LP's and 30 percent of the Top 100 Pop Singles are by black artists. In addition,

19 of this week's top 20 Black Contemporary albums are among the top 75 pop LPs. Also, six of the top 10 Black Contemporary singles are on the pop singles chart.

Prince and Tina Turner continue their domination of the charts which began last year. Both Prince and Turner hold on to their top 10 berths, with *Purple Rain* and "Private Dancer," respectively. "Take Me With U," the fifth single from *Purple Rain*, and the title track from Turner's LP, both take impressive jumps on the singles

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Stewart as the new headliner. The show will also feature Culture Club and an opening act to be named at a later date.

John recently pulled out of the concert issuing an angry statement that condemned the organizing capabilities of Trans World Concerts and its president Brad Borison.

Borison has arranged the broadcast of the concert to 200 closed circuit locations that, "will feature multi-track satellite sound mix at each location, providing a long awaited quality sound experience through satellite transmission."

In addition, the company claimed the concert would be broadcast to 150 pay-per-view outlets as well as simulcast on radio. No further details of those plans were revealed.

"I'm not involved in whatever the controversy was with Elton and I don't care," Arnold Stiefel, Rod Stewart's manager told **Cash Box**. Stiefel stated he

(continued on page 42)



**INAUGURATION CEREMONIES** — At a party at Palette in Los Angeles recently, Quincy Jones welcomed Harold Childs aboard as the new president of Qwest Records. Childs, who's been a major force in the industry for many years, takes over as the president of Jones' label immediately. Pictured here: (Photo 1): Childs, **Cash Box** president and publisher George Albert; Jones; Warner Bros. chairman Mo Ostin and

singer James Ingram enjoy the festivities. (Photo 2): Childs cuts a huge cake brought in for the ceremony. (Photo 3): Jones welcomes the assembly and prepares to introduce Childs. (Photo 4): Mo Ostin, chairman of Warner Bros. Records, which distributes the Qwest label, makes some opening remarks. (Photo 5): Childs addresses the crowd.



**BMI, THE GANG'S ALL HERE** — Kool & The Gang was recently feted by BMI during a visit to the music licensing organization's New York headquarters following a pair of benefit concerts at Avery Fisher Hall. The members of the band each received a Commendation of Excellence "for long and outstanding contribution to the world of popular music." Shown joining in the celebration are (l-r): drummer George Brown, BMI president Edward M. Cramer; trombone player Clifford Adams; keyboardist Curtis Williams and bass player Robert "Kool" Bell.

## BUSINESS NOTES

### CBS Reports Record Earnings

NEW YORK — 1984 was a record-setting year for CBS Inc. with income from continuing operations, net income and revenues all at new highs. Although net income was down for the fourth quarter, CBS reported a 28.2 percent rise in income from continuing operations, a 13.5 percent rise in net income and an 11.8 percent rise in revenues for the year over 1983. The Broadcast Group led in profit increase — 40 percent — with the Records Group showing a 13 percent rise in profits and a 9 percent rise in revenue. The Record Group's gains were sparked by the solid results of its domestic CBS Records Division and its Columbia House Division. Although revenues for CBS Records International rose modestly, profits declined due partially to the effect of the strengthening dollar against foreign currencies. A profit decline in the CBS Songs Division reflected a non-recurring gain in 1983 on the sale of a print music unit. On February 13, the CBS Board declared a cash dividend of 75 cents per share on CBS common stock and 25 cents per share on CBS preference stock.

### Walters Agency Forms Sports Division

NEW YORK — Norby Walters Associates, a leading music agency, has just formed a new sports division, World Sports and Entertainment, headed by Lloyd Bloom. The new company will represent athletes from all sports. In addition to negotiating their contracts, the company will begin, in Walters' words, "a major push for sponsorship and endorsements, similar to our music division, to develop the careers of the individual athletes." Walters also says, "WSE will be developing sports oriented special events for live or syndicated television programming." The first event will be an all-star basketball game featuring such professional football stars as N.Y. Giant Butch Woolfolk and members of the San Francisco 49'ers. The profits from the game, which will take place in N.Y. sometime in April, will be donated to the Ethiopian Famine Relief Fund. According to Norby Walters, "The blending of a music division and a sports division . . . will definitely help enhance the overall entertainment business for everyone."

### T-I-C-K-E-R-T-A-P-E

NEW YORK — Famous Music has added three new signings: Ernesto Phillips and his Philesto Music, Eugene Redd of BMP and Chip Donelson, of Riza Records . . . The 3rd annual "Rock 'n' Bowl" tournament for the benefit of the T.J. Martell Foundation for Leukemia and Cancer Research will be held Sun., Mar. 10, at the South Bay Bowl, Redondo Beach, CA. ZZ Top, Hall & Oates, the Blasters and many others have already secured their lanes; for info. contact Jon Scott or Anita Webb at Music Vision (818) 906-1995 . . . Theodore Presser Co. has been appointed sole selling agent for the publications of Carp Music, Inc. . . . Pianist Leon Fleisher has been appointed artistic director of the Tanglewood Music Center, succeeding Gunther Schuller . . . The Touring Entertainment Industry Assoc. (TEIA) has been formed to "gather together the divergent segments of the live entertainment touring industry into an organization which will raise the public consciousness regarding the responsibility and professionalism of the industry," according to Barry Molitch, chairman of the TEIA board of directors; for more info get in touch with them at 1022 Currie St.; Ft. Worth, TX 76101, or at (817) 870-9819 or (800) 433-5569 . . . Treasures from the N.Y. Public Library, which will run at the 42nd St. Central Research Library until May 24, includes autograph manuscripts of Mahler, Bach and Beethoven and other rare musical memorabilia . . . The 3rd annual Philip Morris/Miller High Life Reach For The Stars Country Music Competition, will get things hopping at the East Hall of the KY Fair and Exposition Center, Apr. 29, with the winner copping an opening spot on a Conway Twitty concert. It's not too late to enter: call (502) 245-5355 for info . . . Two music-related shows will air on PBS this and next week: *More Than Music*, which captures a concert in prison by pianist Mona Golabek (Feb. 20) and *William Grant Still Trailblazer From The South*, which profiles the "dean of American black composers" (Feb.25).

## EXECUTIVES ON THE MOVE



Ienner



Crutchfield



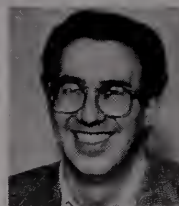
Freiser



Ensenat



Goldstein



Vickers



Singleton



Lewis

**Kiernan Resigns** — Jack Kiernan has resigned his position as executive vice president of sales and marketing, at PolyGram Records. He had been with the company since 1977.

**Ienner And Anderson Named** — Don Ienner has been promoted to the position of vice president, promotion for Arista Records. Ienner's expanded responsibilities will include the direct supervision of the label's national promotion efforts in all areas, including pop, AOR, adult contemporary and R&B. Being named vice president, R&B promotion is Tony Anderson, joining the label from Motown Records, where for the past year and a half he'd been national director, R&B promotion. In this new capacity, Anderson will have responsibility for the direction of Arista's R&B promotion staff and the implementation of R&B campaigns at the national level. He will be based in New York.

**MCA Announces** — MCA Music president Leeds Levy announces the following appointments in the Nashville office: Jerry Crutchfield has been named sr. vice president and general manager of the MCA Music Nashville office. He has been with MCA for over 20 years since its beginnings in 1964 and previously with Leeds Music. Pat Higdon is named vice president. He was previously director of creative services. Eugene Epperson becomes director of creative services. Marty Griffin is promoted to manager of creative and information services. Steve Day is appointed engineer and professional manager.

**Freiser Appointed** — Qwest Records has announced the appointment of Manny Freiser to the position of national director of marketing. Freiser was formerly an independent marketing consultant for various record labels including PolyGram and MCA, in addition to his tenure at A&M Records as executive assistant to the president and director of marketing administration.

**Cooper Appointed** — Shelley Cooper has joined Atlantic Records in the position of creative director/advertising & video, based at the company's New York headquarters. In this position, Cooper is responsible for the creative areas of print, radio and television advertising preparation. As a member of Atlantic's video department, she oversees the creative aspects of video production, working closely with directors ad producers. She is also involved in the development of various audio/video product presentations.

**Ensenat Joins** — Teresa Ensenat has joined the A&R staff at Geffen Records. Prior to her appointment, Ensenat was an A&R representative at Elektra Records, a post she held since July of 1984.

**Goldstein Named** — Mark Goldstein has been named regional west coast marketing manager for Warner Bros. Records. Goldstein began his career in the music industry in 1971 as a WEA sales representative, serving in, alternately, Seattle, Portland, San Francisco and San Diego. In 1979 he became Los Angeles WEA sales representative, a post he held until his recent appointment.

**Vickers Joins** — Tom Vickers joins the staff of Almo/Irving/Rondor Music Inc. as a professional manager. He was working formerly as an independent A&R contractor for various labels including A&M, MCA, EMI and PolyGram. Prior to that he served as west coast director of publicity for A&M Records.

**Singleton Appointed** — Steve Singleton has been appointed professional manager of Screen Gems/Colgems-EMI Music, Inc. Prior to joining Screen Gems, Singleton was co-owner and director of the OAS Music Group, OAS/Wild Tracks Recording Studio and Spirit Horse Productions & Songs.

**Lewis Joins** — Lenny Lewis has been appointed executive coordinator and head of national promotion for Jewel-Paula Records in Shreveport, Louisiana.

**Morris Appointed** — Prism Entertainment Corporation has appointed Chris Morris to the newly-created position of manager of publicity services. Morris will be responsible for the company's press liaison and publicity functions. Morris comes

### Portnow Named A&R VP At EMI America

LOS ANGELES — Former 20th Century Fox Records president, Neil Portnow has joined EMI America Records as vice president of A&R. Portnow, who will oversee all EMI America talent acquisition and product evaluation, joins the label after serving for three years as vice president/west coast for Arista Records.

Jim Mazza, president of EMI America Records, commented on the appointment. "We feel very fortunate that an executive of Neil's caliber was available to us when the position of head of A&R for our company opened up. Neil's integrity and stature bring to EMI the kind of professionalism that will help lead our company through the challenges that lie ahead."



Neil Portnow



# REGIONAL ALBUM ANALYSIS



## NATIONAL BREAKOUTS

- |                     |                    |
|---------------------|--------------------|
| 1 DAVID LEE ROTH    | 9 GEORGE THOROGOOD |
| 2 THE TIME          | 10 AUTOGRAPH       |
| 3 GEORGE BENSON     | 11 BRONSKI BEAT    |
| 4 ASHFORD & SIMPSON | 12 SURVIVOR        |
| 5 SADE              | 13 ALABAMA         |
| 6 TEENA MARIE       | 14 STEVE PERRY     |
| 7 LOS LOBOS         | 15 DAVID SANBORN   |
| 8 RUN D.M.C.        |                    |

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

### NORTHEAST 1.

- 1 DAVID LEE ROTH
- 2 ASHFORD & SIMPSON
- 3 THE TIME
- 4 TEENA MARIE
- 5 RUN D.M.C.
- 6 GEORGE BENSON
- 7 AUTOGRAPH
- 8 BRONSKI BEAT
- 9 SADE
- 10 LOS LOBOS

### SOUTHEAST 2.

- 1 DAVID LEE ROTH
- 2 GEORGE BENSON
- 3 THE TIME
- 4 ASHFORD & SIMPSON
- 5 ALABAMA
- 6 AUTOGRAPH
- 7 SURVIVOR
- 8 RUN D.M.C.
- 9 BRONSKI BEAT
- 10 *BREAKIN' 2*

### BALTIMORE/WASHINGTON 3.

- 1 DAVID LEE ROTH
- 2 SADE
- 3 THE TIME
- 4 TEENA MARIE
- 5 BRONSKI BEAT
- 6 LOS LOBOS
- 7 STEVE PERRY
- 8 RUN D.M.C.
- 9 GEORGE BENSON
- 10 ASHFORD & SIMPSON

### WEST 4.

- 1 SADE
- 2 GEORGE BENSON
- 3 ASHFORD & SIMPSON
- 4 DAVID LEE ROTH
- 5 TEENA MARIE
- 6 LOS LOBOS
- 7 THE TIME
- 8 BRONSKI BEAT
- 9 GEORGE THOROGOOD
- 10 STEVE PERRY

### MIDWEST 5.

- 1 DAVID LEE ROTH
- 2 THE TIME
- 3 GEORGE BENSON
- 4 ASHFORD & SIMPSON
- 5 AUTOGRAPH
- 6 LOS LOBOS
- 7 ALABAMA
- 8 DAVID SANBORN
- 9 SURVIVOR
- 10 GIUFFRIA

### NORTH CENTRAL 6.

- 1 THE TIME
- 2 SURVIVOR
- 3 GEORGE BENSON
- 4 BRONSKI BEAT
- 5 LOS LOBOS
- 6 GEORGE THOROGOOD
- 7 DAVID LEE ROTH
- 8 TEENA MARIE
- 9 ASHFORD & SIMPSON
- 10 AUTOGRAPH

### DENVER/PHOENIX 7.

- 1 DAVID LEE ROTH
- 2 GEORGE THOROGOOD
- 3 AUTOGRAPH
- 4 SURVIVOR
- 5 GIUFFRIA
- 6 THE WHISPERS
- 7 THE TIME
- 8 GEORGE BENSON
- 9 TEENA MARIE
- 10 ASHFORD & SIMPSON

### SOUTH CENTRAL 8.

- 1 AUTOGRAPH
- 2 THE TIME
- 3 DAVID LEE ROTH
- 4 TEENA MARIE
- 5 *BREAKIN' 2*
- 6 JOHN PARR
- 7 RUN D.M.C.
- 8 ALABAMA
- 9 GEORGE BENSON
- 10 ASHFORD & SIMPSON

## TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor

Weeks  
On  
2/16 Chart

1	LIKE A VIRGIN	MADONNA (Sire 25157-2) WEA	15.98	1	13
2	THE DARK SIDE OF THE MOON	PINK FLOYD (Capitol CDP-46001) CAP	15.98	2	24
3	PURPLE RAIN	PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	3	24
4	CHICAGO 17	CHICAGO (Warner Bros. 25060-2) WEA	15.98	5	16
5	BORN IN THE U.S.A.	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	4	24
6	SHE'S SO UNUSUAL	CYNDI LAUPER (Portrait RK 38930) CBS	—	6	24
7	CAN'T SLOW DOWN	LIONEL RICHIE (Motown 6059MD) MCA	—	8	24
8	HEARTBEAT CITY	THE CARS (Elektra 60296-2) WEA	15.98	7	24
9	SPORTS	HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	—	14	3
10	BUILDING THE PERFECT BEAST	DON HENLEY (Geffen 24026-2) WEA	15.98	12	4
11	BIG BAM BOOM	DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	—	10	6
12	CENTERFIELD	JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	—	1
13	RECKLESS	BRYAN ADAMS (A&M CD-5013) RCA	—	15	4
14	AGENT PROVOCATEUR	FOREIGNER (Atlantic 81999-2) WEA	15.98	20	2
15	WHO'S NEXT	THE WHO (MCA MCAD-37217) MCA	—	16	5

Weeks  
On  
2/16 Chart

16	PRIVATE DANCER	TINA TURNER (Capitol CDP-46041) CAP	—	9	21
17	BREAK OUT	POINTER SISTERS (Planet PCD1-4705A) RCA	—	11	18
18	THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS	VARIOUS ARTISTS (Motown 6120MD) MCA	—	13	9
19	VALOTTE	JULIAN LENNON (Atlantic 80184-2)	15.98	23	2
20	THE WOMAN IN RED	ORIGINAL SOUNDTRACK (Motown 6108MD) MCA	—	17	6
21	AMADEUS	ORIGINAL SOUNDTRACK (Fantasy FCD-900-1791-2) IND	29.98	21	4
22	MAKE IT BIG	WHAM! (Columbia CK 39595) CBS	—	—	1
23	ARISTA'S PERFECT 10	VARIOUS ARTISTS (Arista ARCD-8268) RCA	—	—	1
24	TIME WARP	CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80106) IND	—	24	5
25	WHEELS ARE TURNIN'	REO SPEEDWAGON (Epic EK 39593) CBS	—	—	1
26	TROPICO	PAT BENATAR (Chrysalis VK 41471) CBS	—	19	11
27	STOP MAKING SENSE	TALKING HEADS (Sire 25186-2) WEA	15.98	18	15
28	SAMPLER III	VARIOUS ARTISTS (American Gramophone AGCD-366) MCA	10.98	—	1
29	MADONNA	(Sire 23867-2) WEA	15.98	27	24
30	ROCK 'N SOUL PART 1	DARYL HALL & JOHN OATES (RCA PCD1-4858) RCA	—	29	24

# ALBUM REVIEWS

**NO JACKET REQUIRED** — Phil Collins — Atlantic 781240-1 — Producers: Phil Collins—Hugh Padgham — List: 8.98 — Bar Coded

All that is required by anyone listening to this album is the time to enjoy it thoroughly. The endlessly productive Collins is very, very generous on this LP as writer, performer and producer, in providing consistently effective and original material. The songs are, by and large, more dance-oriented and upbeat than is usual for Collins and they all work well.



**ELLI TEASTON**



**CHANGE NO CHANGE** — Elliot Easton — Elektra 60393-1 — Producer: Stephen Hague—Jon Mathias — List: 8.98 — Bar Coded

A solo LP from The Cars' guitarist has been a long time coming and by the strength of the songwriting and musical performances on "Change No Change," it's been worth the wait. From the opening "Tools Of Your Labor" with its Tom Petty arrangement and musical intensity to the moody "Shayla" and the pop rocking "Help Me," Easton and co-writer Jules Shear have put together a strong debut.

**REAL LOVE** — Dolly Parton — RCA AHLI-5414 — Producer: David Malloy — List: 8.98 — Bar Coded

Dolly Parton has always been able to perfectly capture the essence of whatever style of music she's sung, and this latest album reinforces that convincingly. With such powerful cuts as "Real Love" (a duet with Kenny Rogers), "Don't Call It Love" and "I Can't Be True," Parton is an irresistible as ever. The consistently strong vocal and instrumental performances on this album make it another winner for Parton.



**MEAT IS MURDER** — The Smiths — List: 8.98 — Bar Coded

This new set from U.K.'s The Smiths features a "bonus cut" which is already a club and alternative radio hit. "How Soon Is Now?" was already included on a Smiths' import LP, and the cut is just one of many highlights on "Meat Is Murder." Lead vocalist Morrissey's lead vocals may drone to some, but the band builds a musical tension and excitement that is noteworthy.

## FEATURE PICKS

**THE FALCON AND THE SNOWMAN** — Original Motion Picture Soundtrack — EMI America SV-17150 — Producer: Pat Metheny — David Bowie — List: 9.98 — Bar Coded

Though the hit "This Is Not America" is the only Bowie contribution, Pat Metheny and Lyle Mays create two sides full of excellent melodic fusion.

**THE NATURE OF THINGS** — Narada Michael Walden — Warner Bros. 25176-1 — Producer: Narada Michael Walden — List: 8.98 — Bar Coded

Walden's spiritual slant gets a healthy dose of pop arranging including help from Randy Jackson and a duet with Patti Austin.

**JESSE JOHNSON'S REVUE** — Jesse Johnson's Revue — A&M 6-5024 — Producer: J. Johnson — List: 8.98 — Bar Coded

With "Be Your Man" already taking off on the B/C charts and in the clubs, Jesse Johnson seems to have found a ready and waiting crowd for this precocious blend of Princely funk and stylish rock.

**CHEMISTRY** — Johnny Gill — Cotillion 7 90250-1 — Producers: Linda Creed—Dennis Matkosky—Bill Neale — List: 8.98 — Bar Coded

Only 18, Johnny Gill sounds like a veteran singer already. The songs are equally good also and just right for B/C with CHR potential.

**IGNITION** — John Waite — Chrysalis FV 41376 — Producer: Neil Geraldo — List: 8.98 — Bar Coded

Pulsating, unrelentingly energetic cuts dominate this latest winner from multi-talented John Waite. "Change" and "I'm Still In Love" are the two featured singles.

**ACROSS A CROWDED ROOM** — Richard Thompson — Polydor 825 421-1 — Producer: Joe Boyd — List: 8.98 — Bar Coded

Thompson's legendary songwriting and guitar playing which were nurtured as a solo artist and in Fairport Convention are true to form on this new collection. Thinking man's rock.

**NEW DAY RISING** — Husker Du—SST 031 — Producers: Spot—Husker Du — List: 8.98

Hardcore has never been so melodic, so lyrically touching. Minneapolis thrash phenoms Husker Du follow-up last year's acclaimed "Zen Arcade" with a blistering set.

**THE BREAKFAST CLUB** — Original Motion Picture Soundtrack — A&M 5045 — Producer: Keith Forsey — List: 9.98 — Bar Coded

Includes a number of strong singles, including Simple Minds "Don't You," Wang Chung's "Fire In The Twilight" and Karla DeVito's "We Are Not Alone" along with instrumentals.

**THEY SAID IT COULDN'T BE DONE** — Grandmaster Flash — Elektra 60389-1 — Producer: Grandmaster Flash — Gavin Christopher — List: 8.98 — Bar Coded

LP's "Sign Of The Times" single is charting well, and while rap-dance cuts are in abundance — "Alternate Groove" is excellent — ballads also get attention. B/C immediate add.

## RECORDS TO WATCH

**NORMAN NARDINI & THE TIGERS** — Norman Nardini & the Tigers — BFZ-39457 — Producer: Kurt Kinzel — List: 8.98 — Bar Coded

**SPOT THE DIFFERENCE** — Tupelo Chain Sex — Selma SRLP-003 — Producers: Tony Cahill and Dave Dahlsen — List: 8.98 — Bar Coded

**LIVE AT THE U CLUB** — Cruisin' Ann Arbor II — Schoolkids Records 984 C2 — Producer: Ann Arbor Music Project: L. Berry, R.T. Bray, A. Goldsmith, M. Gould, P.J. Ryder Jr., T. Whitaker — List: 8.98 — Bar Coded

**YUSEF LATEEF IN NIGERIA** — Yusef Lateef — Landmark LLP-502 — Producer: Yusef Lateef — List: 8.98 — Bar Coded

**NEW AFRICA** — New Africa — Celluloid Cell 6110 — Producer: Oliver Hollard — List: 8.98 — Bar Coded

**THIS IS KEITH MACDONALD** — Keith MacDonald — Landmark LLP-503 — Producer: Helen Keane — List: 8.98 — Bar Coded

**TRANSLUCENT WORLD** — Terry Brooks & Strange — Psycho — 34 — Producers: Terry Brooks — List 8.98 — Bar Coded

**ALIVE IN JAMAICA** — The Blue Riddim Band — Flying Fish FF325 — Producers: Otis S. Taylor — List 8.98 — Bar Coded

**STEP ON IT** — BOSS — RCA NFL1-8044-A — Producer: Eddie Hansen & Boss — List: 8.98 — Bar Coded

**AT THE FEET OF THE MOON** — The Parachute Club — RCA-AFL15337 — Producers: Michael Beinhorn — List: 8.98 — Bar Coded

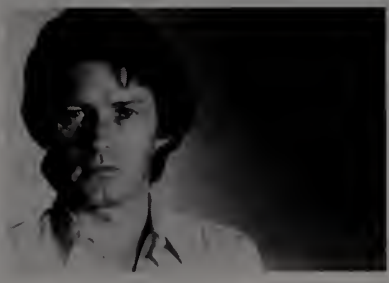
**STAY HARD** — Raven — Atlantic 7 81241-1 — Producers: Raven — List: 8.98 — Bar Coded

**FRICTION** — Coney Hatch — PolyGram 824 307-I M-1 — Producer: Max Norman — List: 8.98 — Bar Coded

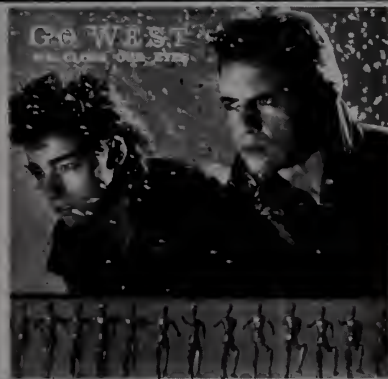
# SINGLE REVIEWS

NEW & DEVELOPING — NEW & DEVELOPING — NEW & DEVELOPING

**DON HENLEY** (Geffen 7-29065)  
**All She Wants To Do Is Dance** (4:23)  
 (Kortchmar Music — ASCAP) (Danny Kortchmar) (Producer: Don Henley-Danny Kortchmar-Greg Ladanyi)



With "The Boys Of Summer" cracking the top five this week, Henley is set for his second assault on the charts with this gritty rocker. Penned by longtime L.A. session guitar player Danny Kortchmar, "All She Wants To Do Is Dance" is a humorous and soulful vehicle for Henley's distinctive vocals.



**GO WEST** (Chrysalis VS4 42850)  
**We Close Our Eyes** (3:48) (ATV Music — BMI) (Cox-Drummie) (Producer: Gary Stevenson)

"We Close Our Eyes" is a perfect fusion of Frankie Goes To Hollywood production and ABC pop songwriting. With a patented chorus lyric and a solid dance beat, Go West is able to at once appeal to both CHR audiences and dance floor fanatics. An impressive debut from a band which should find success on CHR if given a chance.

**BARBRA STREISAND** (Columbia 38-04707)  
**Emotion** (4:07) (Almo Music Corp./ASCAP) (Bliss) (Producer: Richard Perry)



The title song from Streisand's latest album, "Emotion" is a strong and gripping cut. The song may not provide Streisand with the greatest vocal challenge of her career, but she's still tremendously effective as always. A top-notch production by Richard Perry also serves this melodically rich song well. Strong CHR action is likely.



**KING KOBRA** (Capitol B-5449)  
**Hunger** (3:41) (Sasha Songs — The Pasha Music Co./BMI-ASCAP) (Proffer-Gillstrom-Gillstrom-Langen-Christon-Harvey) (Producer: Spencer Proffer)

Carmine Appice's latest outfit pulls no punches on this debut single, and King Kobra seems set to climb to the top of the heavy metal heap. Produced by Spencer Proffer, expect immediate AOR adds with "Hunger."

## FEATURE PICKS

**CHICAGO** (Warner Bros. 7-29082)  
**Along Comes A Woman** (3:47) (Double Virgo Music/ASCAP/Music Corp. of America, Inc./Fleedleedle Music/BMI) (Cetera/Goldenberg) (Producer: David Foster)

Harder-edged than Chicago's most recent cuts, this is a dynamic and melodic winner no doubt destined for a rapid ascent up the CHR charts.

**BIG COUNTRY** (Mercury 880 542-7)  
**Just A Shadow** (3:59) (Virgin Music — ASCAP/Nymph Music — BMI) (Adamson-Brzezicki-Butler-Watson) (Producer: Steve Lillywhite)

Though Big Country's latest LP "Steeltown" has not taken off as expected, "Just A Shadow" may re-instill AOR interest in this powerful group. Utilizing its signature bagpipe-mode guitar riffs, Big Country offers a lyric of depth and a driving beat, and vocalist Stuart Adamson is as always riveting in his delivery.

**THE GAP BAND** (Total Experience 1-2412)  
**I Found My Baby** (3:50) (Temp Co. — BMI) (Calhoun) (Producer: Lonnie Simmons)

A more sensuous and soulful effort from The Gap Band which is again finding success with the cut "Beep A Freak." Excellent vocals on the chorus should catapult this cut.

**JENNY BURTON** (Atlantic 7-89583)  
**Bad Habits** (3:59) (Puff Publishing; Captain Keyboard/BMI) (A. George, F. McFarlane) (Producers: A. George, F. McFarlane)

Funky synthesizer, dance beat punctuates this strong B/C tune. Burton's vocal drive the cut with strong club appeal and certain B/C airplay.

**ALEXANDER O'NEAL** (Tabu ZS4 04718)  
**Innocent** (4:43) (Flyte Tyme Tunes — Avante Garde Music Publishing/ASCAP) (Harris-Lewis) (Producers: Jimmy Jam-Terry Lewis)

Hardcore funk effort which has already gained a strong following in the clubs. Should do well on the B/C charts.

**LUTHER VANDROSS** (Epic 34-04760)  
**'Til My Baby Comes Home** (3:46) (April Music Inc.; Uncle Ronnie's Music Inc; Thriller Miller) (L. Vandross, M. Miller) (Producers: L. Vandross, M. Miller)

A bright B/C tune with strong rhythms and a tight brass instrumentation, "'Til My Baby Comes Home" is danceable Vandross. Perfect B/C fare with possible CHR crossover.

**MELBA MOORE** (Capitol B-5437)  
**Read My Lips** (3:58) (WB Music Corp./Bob Montgomery Music, Inc./Cross Keys Publishing Co., Inc./ASCAP) (Lorber-Stone) (Producer: Keith Diamond)

Animal tough with rock overtones, "Read My Lips" has a feline savage movement all its own. Definite material with rock radio possibilities.

**THE FIXX** (MCA-52589)  
**Less Cities, More Moving People** (3:53) (Colgems-EMI, Music, Inc./ASCAP) (Curnin-West-Oram/Woods/Greenall/Brown) (Producer: Rupert Hien)

A fresh, techno-rock sound spearheads this nervous New Music tune. A progressive rock must with certain club attraction.

## RECORDS TO WATCH

**ISLEY, JASPER, ISLEY** (CBS AE7-2004)  
**Kiss And Tell** (Edited Version) (3:53) (April Music Inc./IJI Publishing Co. — ASCAP) (C. Jasper, E. Isley, M. Isley) (Producers: Ernie Isley, Christopher Jasper, Marvin Isley)

**MTUME** (Epic — 34-04822)  
**I Simply Like You** (3:54) (Mtume Publishing — BMI) (J. Mtume, R. Jackson, P. Fields) (Producers: James Mtumes)

**STEVE EARLE** (Epic 34-04784)  
**A Little Bit In Love** (2:23) (Goldline Music Inc. — ASCAP) (S. Earle) (Producer: Emory Gordy Jr.)

**NORMAN NARDINI & THE TIGERS** (CBS ZS4 04780)  
**If You Don't Want Me** (3:17) (Nardini Music — BMI) (N. Nardini) (Producer: Kurt Kinzel)

**LOU RAWLS** (Epic 34-04773)  
**Forever I Do** (The Wedding Song) (3:46) (C'index Publishing Inc. — BMI) (D. Wansel, C. Biggs) (Producers: Dexter Wansel)

**THE MONK FAMILY BAND** (Royce Records U-12805)  
**Charlie's Theme** (2:48) (Keith Stegall Music/April Music — ASCAP) (Charlie Monk) (Producer: Keith Stegall)

**CAROL LYNN TOWNES** (Polydor 84 NP 6844)  
**Believe In the Beat** (Edit) (3:38) (Watch Hill Music & Unichappell Music Inc. — BMI) (L. Martine) (Producer: Ollie E. Brown)

**RED ROCKERS** (Columbia 38-04824)  
**Just Like You** (4:00) (Squamish Music/Strangesongs) (D. Arnott) (Producer: Rick Chertoff/William Wittman)

**KEVIN WELLS** (Beverly Glen BG235)  
**Never Too Late** (4:00) (Slimey Limey Chubu/Love Dogs — BMI) (K. Wells, J. Main, A. Pessis, M. Wilder) (Producers: Peter Bunetto, Rick Chudacoff)

**DEODATO** (Warner Bros. 7-29060)  
**Are You For Real** (4:00) (Kenya Music Inc. — ASCAP) (R. Suchow) (Producer: Emuir Deodato)

**MODERN ROMANCE** (RCA PB13990)  
**Burn It** (3:42) (April Music Inc./Zomba Music Publishing LTD. — BMI) (D. Jaymes, Mullins, Jardim, Kyriacou) (Producer: Tony Viscoti)

**GLENN JONES** (RCA PB13999)  
**Bring Back Your Love** (3:42) (Richer Music — ASCAP) (W. Potts, Jr. — Ricky Smith, Dana Marshall) (Producer: Louise C. West)

**DIGNEY FIGNUS** (Columbia 38-04759)  
**The Girl With The Curious Hand** (2:53) (Figtone Music — BMI) (D. Fingus) (Producer: Leroy Radcliffe)

## POINTS WEST

**MAKING THE SCENE** — Every local music scene has its share of hang-outs which oft times launch a handful of meaningful groups. Clubs such as the Whisky and the Troubador fell under that category for Los Angeles in the late sixties and early seventies. CBGB's in New York was famous for its local crowd in the late seventies, and The Cave in London played an influential role in the doom-style music which followed punk's fiery demise in the early '80s. More rarely, it is a studio which helps to shape a local scene. Such is the case with **Radio Tokyo** and its founder **Ethan James**. While you may not know the name, you probably know of some of the people he has worked with. James, and his tiny eight-track studio located in Venice, California have had a hand in many of the early recordings



**RADIO TOKYO PILOT** — *Ethan James in the cockpit of Venice's Radio Tokyo. Note cover of Jane Bond and The Undercovermen in the background (photo by Suzan Carson).*

of such L.A. groups as **The Bangles**, **Rain Parade**, **The Last**, **The Unclaimed** and others, yet Radio Tokyo may best be known for its compilation "Radio Tokyo Tapes" albums. With two volumes already released, James is set with "Radio Tokyo Tapes III." Set to be distributed by Jem, this collection of acoustic material from such local artists as **The Minutemen**, **The Knitters**, **Phranc**, **Pop Art** and **Revolver**, and James thinks that acoustic music and blues are the two musical idioms yet to be rediscovered by cutting edge rock groups. In speaking with *Points West*, James talked about Radio Tokyo and the music scene in Los Angeles. "Radio Tokyo has been around for about six years. Glen and I had been doing recordings in my living room on a four-track, and though it hadn't occurred to me to actually build a studio, Glen suggested it and we decided to do it. After we got it together, we started recording our friends and ourselves, and eventually through **Gary Stewart** I started working with **The Unclaimed**. Through them I met **The Last** and that's when the word of mouth thing started happening. From those people to **The Bangles** and **Rain Parade** it just sort of spread out." James, himself a long time professional musician — as **Ralph Kellog**, James played on five **Blue Cheer** LPs in the late '60s and early '70s — takes pride that the recording studio has clients of all sorts, from jazz combos to small orchestras to spoken word recordings. James explains: "Basically, what we do is provide a good quality recording for a low price, and a lot of new bands need a place like that. When you come here, you're not taking a chance on getting a good sounding tape — I know I will do my part really well, whether its engineering or producing." While no major labels have used Radio Tokyo extensively — EMI did have artist **Kasim Sultan** do some demo recording there recently — bands that come out of James' studio often do get a shot of credibility right off the bat. James' own music is starting to make waves as well. His band **Jane Bond and The Undercovermen** is set with its second album which has been signed to Germany's Normal Records. "Politically Correct" should be available here as an import soon and James is looking for an American label. Until then, keep an ear out for the latest edition of the "Radio Tokyo Tapes" and for anything bearing the name of Ethan James — it just might be the next stylistic wave of music's cutting edge.

**KING KOBRA READY TO STRIKE** — The latest heavy metal outfit ready to assault the senses and the concert halls of America is **King Kobra**, headed up by veteran drummer **Carmine Appice**. Recently signed to Capitol, King Kobra's first single "Hunger" is already gaining attention on AOR and the creatively filmed video produced by **Jerry Kramer** is also generating some hoopla. Appice is joined in the band by four young platinum blondes who should inject some energy into Appice's always explosive drum style.

**FULL FLOWER** — N.Y.C.'s **Julie Budd** put in an appearance recently at L.A.'s Backlot Theatre. The golden voiced songstress who wowed 'em at age 13 and has been wowing them ever since let loose with sheer vocal magic — the stuff that has made Budd the toast of Manhattan cabarets. Her act, which covered everything from R&B to **Gershwin** also included a video — a mid-'60s spot from the **Merv Griffin Show** featuring a "budding" Budd singing at the top of her lungs from her 8th grade classroom. Also in Budd's repertoire are a slew of her commercial voice-over tunes, smoothly sung with tongue firmly in cheek.

**CLOSE TO THE EDIT** — Atlantic has signed S.F.'s **Eddie and The Tide**. The group was recently nominated for four Bammies, including Best Debut Album and Best Club Band and will be in the studio with **Eddie Money** starting March 4. . . **Chuck Berry** is set to do two benefits for Ethiopian famine relief, both at the Hard Rock. . . **Los Lobos** was recently named Best Band by **Rolling Stone** in a tie with **Bruce Springsteen**. Good company . . . playing with Los Lobos at the Palace Feb. 22-23 will be the **Sir Douglas Quintet**, also on the 23rd will be **James Brown** at the Beverly Theatre. . . **UB 40** is set to release a dub version of its latest LP "Geffery Morgan" with toasting to be done by seven of Birmingham, England's best toasters. Birmingham is the band's hometown. Look for the album as an import on UB 40's DEP label distributed by Virgin.

peter holden

## NEW FACES TO WATCH

Eurogliders do not come gliding to these shores from Europe. Nope, they come from that Island — or "This Island" as their first Columbia LP refers to it — Australia. And they don't come from Sydney or Melbourne, the cultural capitals of that particular island, they come from Perth. And it's a long way from Perth, Australia to an extensive two-month tour of America (which began a week ago and will end April 9 in Florida). A very long way indeed.

"Let me tell you a little bit about Perth," says Eurogliders' Bernie Lynch. "In Perth the majority of bands play cover music, they play other peoples' songs. And people in the hundreds and thousands go out and watch these cover bands and prefer to watch cover bands than bands that play their own music; if you want to write your own music, it's very difficult. So a couple of us decided we were going to make a sincere effort to do something worthwhile with our own music in that town."

*Voila* — Eurogliders (which, Bernie Lynch points out, is *not* named after the Euro, a sort of rare Australian wallabee). "We were very successful in Perth playing original music, probably the most successful band yet to come out of Perth. We finally moved over to Sydney after about a year."

That was three years ago — three years during which Eurogliders established themselves as one of the hottest bands in Australia, not an easy task. Now Eurogliders (Grace Knight, lead vocalist; Bernie Lynch, songwriter/vocalist; Amanda Vincent, keyboards; Crispin Akerman, guitar; John Bennetts, drums; and Ron Francois, bass) are ready to take on the rest of the world with their soul-inspired blend of a little of this and a little of that.

"Musically, I don't think we've really tried to follow any particular philosophy," says Bernie Lynch. "We've



### Eurogliders

never been afraid to really try anything or any style of music. We're not the sort of band where you can pick up an album and you'll find two or three songs that were probably the singles and the rest of the album usually follows in that strain. When we as musicians, in this band, go out and buy albums, we get pretty annoyed if we hear two or three songs and the rest of the album's like that. In some ways, we've made a very conscious effort to try and keep our interest up in the music we're playing — and the people who buy records' interest up — by providing as much of a varied album as possible.

For many Americans, the first taste of the good-time, soulful, rock-and-rolling, high-tech Eurogliders came early on New Year's morning — the band glided in from Australia to play the closing spot on MTV's New Year's extravaganza. Now they're back, not for "Another Day In The Big World," as their new single says, but for a grueling two-month tour that should put Eurogliders on the map and make everyone glad that they didn't give in to popular demand and just cover **Men at Work** hits in Perth.

## After 22 Years The Chieftains Still Have That Magic

by David Adelson

LOS ANGELES — They have been together since 1963, released 13 albums (number 14 will be out March 1), travelled all over the globe, played before 1,350,000 people in their native Ireland, won an Oscar and remain the only band to ever play inside the United States Capital Building before a congressional audience. They have just returned from China where they teamed with Chinese musicians to meld two distinctly different styles into one. They are The Chieftains and while they remain a respected and popular band in the U.S., in Ireland they are a virtual institution.

"We've never compromised on a commercial basis," said the Chieftain's leader Paddy Moloney. Moloney is one of the best known and widely respected traditional Irish musicians around. He has scored numerous television shows (such as the upcoming *Ballad Of The Irish Horse* airing March 6 on PBS) and films (such as his Oscar winning effort for *Barry Lyndon*).



The Chieftains

In 1983 The Chieftains took their brand of traditional Irish music to China for a two and a half week tour that included performances in Beijing, Shanghai and The Heavenly City Of Suchow. During this trip the band became the first Western group to perform with a Chinese Folk Orchestra and filmed *The Chieftains in China*, produced and directed by Allan Wright. The record of the same name was just released on Shanachie.

The band has just embarked on its longest American tour ever, a 40-city sweep of the country, and has included a new member — Chen-Shi-Chuan, a Chinese erhu player. An erhu is a two-stringed violin used by traditional Chinese musicians and when blended with the traditional Irish instruments of the six-piece band, it becomes obvious that music is indeed a universal language.

"In China I was concentrating on the conservatories and the music itself," said Moloney, who related an interesting experience on the Great Wall. "We had lugged all the instruments up and began playing. We were playing for about five minutes when our guide came up to us and told us to stop playing because there was going to be a riot." The band put the experience on film.

Even if you're not Irish, The Chieftains will have you doing a jig and thinking of a lass back in Dublin. They are an enchanting group of powerful musicians that have mastered their craft to the fullest. The Chieftains will be around for a long time to come.



Cover Story

# Phil Collins: Multi-Faceted Success

by Peter Berk

LOS ANGELES — You might call Phil Collins somewhat of a 'Renaissance man' in the music industry. At 34, he's already carved out a lofty niche for himself as a singer, drummer, writer and producer. Also, in what perhaps represents the most significant testament to the quality of his music and the extent of his following, Collins has succeeded both as a member of the band Genesis and as a solo performer. Many rock artists have abandoned soaring careers with established bands only to plummet to obscurity on their own. Collins, however, is among those who have instead attained more popularity than ever before as a result.

Collins has been in show business almost all of his life. In 1956, only five years after his birth in Chiswick, England, he discovered a portentous pleasure in playing a small toy drum he had been given. That enthusiasm for music was enhanced when he finally received a complete drum set some seven years later. Nevertheless, the young performer's first taste of the entertainment business wasn't as a musician, but rather as an actor. In that capacity, he also achieved success, never more so than when he took on the role of the Artful Dodger in London's West End production of "Oliver!" Although the theatre had its allure, Collins was ready to march to a different drummer . . . himself.

In 1969, Collins and several other musicians formed the band Flaming Youth, but despite some critical acclaim and popular support, the group folded. Soon after, however, a routine perusal of the British music paper Melody Maker proved to be a key turning point in his career. Buried inside, the 19-year-old Collins saw an ad which read, "Band seeking a drummer sensitive to acoustic music." The time was perfect, the audition was successful and the band was Genesis.

Since that time, Collins went on to take over the reigns as the band's lead vocalist, and with him at the helm, Genesis rose to the ranks of superstardom. Along the way, Collins' thirst for diversity led him to session work with such people as Brian Eno, Peter Gabriel and John Martyn, and from 1975 to 1982, he was with a jazz

fusion ensemble called Brand X.

"Face Value" was Collins' first solo album, which was released on Atlantic Records, with which Genesis and Collins are associated. The LP spawned the singles "In The Air Tonight" and "I Missed Again" and established his solo credentials. The following year, 1982, saw the release of "Hello, I Must Be Going," which contained the hit song, "You Can't Hurry Love." While straddling his two performing careers, Collins turned to producing to quench his thirst for change. In the past three years, he has produced for such artists as Adam Ant, Philip Bailey (of Earth, Wind and Fire) and most recently, Eric Clapton.

Although Phil Collins had known many years of success, it was last year's title song for the movie *Against All Odds* which proved the greatest boost to his career. As both writer and performer, he molded "Against All Odds (Take A Look At Me Now)" into a number one single and a top contender for Grammy and Academy Award victories this year. Most recently, he took part in the Band Aid recording of "Do They Know It's Christmas," and with Philip Bailey, wrote, performed and produced the current hit "Easy Lover." Another chart climbing Collins cut is called "One More Night," which comes from his latest album, "No Jacket Required."

Collins asserts that he is first and foremost a drummer. "I sing with Genesis and I sing my own things," he said, "but I don't think of myself as a singer as such, rather as a drummer. I've been playing since I was five and my ambition was to be respected by other musicians who might say, 'I like what you're doing.'" Of his solo career, Collins commented that "the big difference between my work and the band's is that there is one person at work and it's just that individual dictatorship that's fun every now and again."

Regarding his style, Collins said he likes to "write about personal experiences, like personal relationships. I think most of my best songs have been about situations between people." Of the new album, Collins does however see some changes, as he mentioned when saying, "The songs are a lot harder and more danceable. I

(continued on page 40)

## EAST COASTINGS

**AIRWAVES AND WIRES** — Manhattanites who will have suffered along for three months without video for old folks can look forward to March 1. That's the date VH-1 is scheduled to be available from Manhattan Cable. And not a moment too soon. Think how many people must have turned fifty-five in the three months since VH-1 premiered, thus aging themselves out of the target area. But no matter. The MTV offshoot actually offers a little something for everyone, although the general quality of the programming, which includes black and country videos as well as pop, has nowhere near the originality and inventiveness of the parent (MTV a parent?) service. This of course is not VH-1's fault. MTV Networks has provided the channel with the same high quality graphics and pacing of MTV, and has gone the rock channel one better by hiring established personalities as the on-air jocks. In fact, some people may be on the wrong channel. (A Don Imus — J.J. Jackson trade would make perfect sense.) VH-1 will reach approximately 187,000 subscribers in Manhattan and will be seen on Channel R . . . WNEW-FM broadcast live from the Heartbreak club last week. Personalities Richard Neer and Lisa Glasberg played host to live guests the Red Rockers and other acts. The broadcasts marked the beginning of a series of "breakfast broadcasts" slated for the last Friday of each month. It's another sign of how the hot New York drive time race is heating up, with Z-100's Scott Shannon and WNBC's Don Imus leading the pack which also includes



**ASCAP BRIDGES OCEAN** — Billy Ocean (left) was welcomed to New York by ASCAP's Rick Morrison (right) at Ocean's February 1st performance at Radio City Music Hall. Ocean, a member of the British Performing Rights Society, licenses his music through ASCAP in the United States.

Paul Schaefer's Friday morning show on WAPP . . . And, "Jim Kerr and the Morning Crew" at WPLJ-FM have been looking for a great laughter to help wake up New York, New Jersey and Connecticut. The station asked people with the above qualifications to send in audition tapes. The position in the morning show became available when "Laughing Carl," a station engineer and WPLZ's on-air "laugh track" was promoted to an engineering position with the ABC Radio Networks. Five finalists will be selected from all tapes received. This Thursday, February 21, the finalists will join Kerr and crew in the studio for a final "laugh-off." Special celebrity judges will help select the new on-air personality, and the station's listeners can participate via a 900 number to be announced. Audition tapes can be mailed to Jim Kerr's Laugh Tracks, WPLJ Radio, 1330 Avenue of the Americas, New York, New York 10019. Cassettes are not returnable.

**JOURNEY AND QUEST** — "Only the Young," the first single release from the newly reunited supergroup Journey and the theme song of the Warner Bros./Guber-Peters feature *Vision Quest*, has moved up the charts quickly during its five week release, though not as quickly as "Material Girl," by Madonna, who also provided music for the film about a wrestler's first love and big challenge. In addition to creating two original songs for the film, Madonna also makes her screen debut in the role of (what else?) a rock singer. Other original songs on the *Vision Quest* soundtrack, released by Geffen, include John Waite's "Changes," Don Henley's "She's On A Zoom" (background by the Go Go's); Style Council's "Shout It To The Top"; Ronnie James Dio's "Hungry For Heaven;" Red Rider's "Lunatic Fringe;" and a Sammy Hagar single from his first Geffen album called "I'll Fall In Love Again."

**MCA IN THE PANK** — Lady Pank, newly-signed to MCA, will be the first group from a Communist country to come to the United States for a promotional tour and to shoot a video. According to MCA president Irving Azoff, "Lady Pank is a tremendous group by any standard, and we are confident that their meteoric success behind the Iron Curtain will continue on these shores." The group is made up of Janusz Panaszewicz (vocals), Jan Borysewicz (lead singer), Edmund Stasiak (guitar), Pawel Mscislawski (bass) and Jaroslaw Szlagowski (drums). The group was launched by Borysewicz and lyricist Andrzej Mogielnicki eighteen months ago when they wrote a song called "Lady Pank" (loosely translated "Lady Punk"), which was recorded and immediately rocketed to number one in Poland, according to publicists Solters and Roskin. The group took their name from the song, and subsequent singles, as well as their debut LP, "Drop Everything," also went number one.



**LARRY "BUD": KING OF RAP** — Profile continues to bring you the best in singing entertainment. Actually, label president Cory Robbins (left) and vice president Steve Plotnicki (right) pose with Late Night with David Letterman Larry "Bud" Melman, who cameos in Run-D.M.C.'s new video, "King of Rock."

The group has toured throughout Communist Eastern Europe, playing to sold-out crowds of 10,000-20,000 at every stop. "Drop Everything" is set to be released on MCA February 27. The group also has the approval of the Polish government to come to the United States shortly thereafter for a promotional tour and to film a video.

**BET YOU COULDN'T WAIT DEPT.** — Author Mark Bego, whose last two books Michael! and On The Road With Michael! sold over three million copies worldwide, is at work on his next project, *Madonna!* for Manhattan-based Pinnacle Press. Both Bego and his subject were born in Pontiac, Michigan and according to Bego, the book will be a candid and intimate look at one of '85's biggest media attractions. In addition to interviewing the "Lucky Star" herself, Bego has quotes from John "Jellybean" Benitez, DJ Mark Kamans, who originally discovered the singer, Susan Seidelman, the director of Madonna's forthcoming film *Desperately Seeking Susan*.

rusty cutchin

## AUDIO/VIDEO

**SOUND ADVICE** — With the street date approaching, **MGM/UA Home Video** recently issued review copies of *Gone With the Wind* for inspection by the press. Good thing they did, too, because lo' and behold, just minutes into the film's florid prologue, *Washington Post* entertainment writer **Tom Shales** discovered what would have gone unnoticed by the layman: 45 seconds of the *wrong music*. Instead of what should have been peaceful, sentimental musical accompaniment during the film's rather flowery opening tribute to the anti-bellum South, there appeared raucous, battle music. Both pieces belong to **Max Steiner's** original movie soundtrack, but the sentimental stuff was intended for domestic viewing and the other, scored to accompany a description of how the Civil War erupted, was meant only for the international version. An honest mix-up, but no small affair to film historians, buffs and the brass at MGM/UA Home Video. Forty-five seconds may not seem like much, but given the painstaking restoration MGM/UA performed in releasing the film on cassette, the mistake is a glaring flaw. The tape was made from a negative found in a vault in Kansas — with quality so perfect that viewers, most of whom have witnessed nothing but shoddy prints, will be discovering *Gone With the Wind* all over again. MGM/UA spent a reported \$50,000 just in upgrading the sound (it was digitally remastered). In short, the biggest videocassette release ever was treated as such. After all the attention to detail, this 45-second boo-boo raised a panic.



**HIGHER EDUCATION** — Slated to hit retail shelves March 27 is 1967's money-maker *The Graduate*, a special "video event" from **Embassy Home Entertainment**.

"As soon as we were advised," said **Bill Gallagher**, executive vice president and general manager of MGM/UA Home Video, "we stopped all production at our duplicating facilities." Everything was scrapped, according to Gallagher, — 30,000 copies, in all. The correction was estimated to cost the company in the neighborhood of \$100,000. A delay in the March 1 ship date is expected, but not more than a few days. Pre-orders for the cassette have reportedly exceeded 200,000, and thanks to Mr. Shales, the most colossal release in all of Hollywood history makes its videocassette debut in top form.

**SPEAKING OF CORRECTIONS** — Under the caption "Criterion" in the February 9 Audio/Video laserdiscs were inaccurately described as having one playing side per disc, which is hardly the case (unless the program runs over onto a disc without filling it).

**BEAN DEPARTS** — As of February 28, **David Bean** will leave his post as president of **Pacific Arts Video Records**. No one has been appointed to replace him at press time, but the company says an announcement will be made soon. Bean, who has been with the company for nearly seven years, decided that with the forthcoming *Agatha Christie* series, PAVR is now fully equipped to be successful without him. Time for new challenges, says Bean.

**TAX TAPES** — Like death, a videocassette that tells you how to do your taxes is/was an inevitable commodity. **RKO Home Video** got wise to that idea recently and the result is a video guide to 1984 federal tax forms 1040A and 1040EZ. Also, there is a similar guide to 1040 federal tax forms and schedules A & B. Forget tax preparation companies. Forget reading all those aggravating instructions. (RKO Home Video deserves a medal for this one). The tapes went out to retail February 4. They can also be ordered (15840 Ventura Boulevard, Suite 303/305, Encino, CA, 91463). List price is \$19.95 for the short form; \$24.95 for the long form. Ya' know what else? They're tax deductible!

**VIETNAM** — A 60-minute documentary is being released by **Lion Recording Services** in Washington, D.C. The video was recorded on location at the Accuracy in Media conference in Washington and was produced to refute accounts of the Vietnam War made by the PBS special *Vietnam — A Television History*.

**TAKE THAT!** — A big music release will be coming from **CBS/Fox Video Music** in March. **Wham!**, the young British duo that is currently burning up every pop chart in creation, is soon to be available on longform videocassette. It's the first time a release of this kind has been made while the artist reigns as a chart topper. Seven conceptual videos from the band's two CBS LPs, "Fantastic" and "Make It Big" come in the package. They are *Wham! Rap*; *Bad Boys*; *Club Tropicana*; *Wake Me Up Before You Go-Go*; *Last Christmas* (not released domestically — ergo, exclusive to this program); Plus, a new video for a third single from "Make It Big" that will debut on MTV the same date that the videocassette makes it to the shops. (The title of this mysterious new single has yet to be announced. So has the exact street date). *Wham! The Video* will sell for the suggested retail price of \$19.95, and it will be available in VHS Hi-Fi and Beta Hi-Fi stereo.

**JANUARY SALES STATS** — As you might guess, VCRs continue to sell like hot cakes. Last month, sales of recorders took a 64 percent leap over January of 1984 — that's 638,000 units sold over last year's 388,000/ Color video cameras are up 14.5 percent from last year, with a total of 33,000 sold in January. Projection TV sales were up 13 percent over January of 1984, with 14,000 units sold last month. The increases do not, however, carry over into the color TV market: they've slipped 18 percent from last year, with a January total of 914,000 units — still nothing compared to black & white TVs, which plunged an estimated 57 percent in sales to approximately 168,000 units. The Electronics Industries Association's Consumer Electronics group predict that some 9.5 million VCRs will sell in 1985 (7.6 million sold last year). VCRs, by the way, were introduced into the U.S. market in 1975, and since then, 17 million have been sold to dealers.

**GROSS-OUT** — Gross meaning filmmaker **John Water's** grotesque (some just call it disgusting) film style, and out meaning **Media Home Entertainment's** decision to cancel its forthcoming set of four Water's . . . uh, classics. *Female Trouble*, *Desperate Living*, *Mondo Trasho* and *Multiple Maniacs* have been deemed too sleazy for MHE.

gregory dobrin

## TOP 15 MUSIC VIDEOS

		Weeks On 2/16 Chart
1	<b>EASY LOVER</b> Philip Bailey (Duet with Phil Collins) (Columbia)	1 6
2	<b>CARELESS WHISPER</b> Wham! (Columbia)	2 5
3	<b>MR. TELEPHONE MAN</b> New Edition (MCA)	5 4
4	<b>KEEPING THE FAITH</b> Billy Joel (Columbia)	4 6
5	<b>I WANT TO KNOW WHAT LOVE IS</b> Foreigner (Atlantic)	3 6
6	<b>CAN'T FIGHT THIS FEELING</b> REO Speedwagon (Epic)	9 2
7	<b>LOVE LIGHT IN FLIGHT</b> Stevie Wonder (Motown)	8 6
8	<b>CALIFORNIA GIRLS</b> David Lee Roth (Warner Bros.)	— 1
9	<b>TENDERNESS</b> General Public (IRS)	10 2
10	<b>BORN IN THE U.S.A.</b> Bruce Springsteen (Columbia)	7 6
11	<b>LIKE A VIRGIN</b> Madonna (Sire)	12 6
12	<b>THE BOYS OF SUMMER</b> Don Henley (Geffen)	6 4
13	<b>MONEY CHANGES EVERYTHING</b> Cyndi Lauper (Portrait/CBS)	— 1
14	<b>FOOLISH HEART</b> Steve Perry (Columbia)	— 1
15	<b>MISLED</b> Kool & The Gang (De-Lite/PolyGram)	14 3

## Rockworld, Campus Vid Clip Service, Turns Profitable

by Lee Jeske

NEW YORK — "We've become profitable this semester," says Blake Herlick, vice president of Rockworld, the Albany-based company that distributes one-hour advertiser-supported video music shows to college campuses. "We are profitable on the books; when we receive all of our billings we'll be profitable in the bank."

Rockworld distributes its shows weekly to 500 college campuses, which play the tapes an average of 15 times before trading them in for new ones. The clips — which are provided by all the major record companies except Warner Bros. — make up 54 percent of the show's minutes, the other six are filled with commercials, which run in three two-minute blocks.

"Our positioning on college campuses is very well planned and thought out," says Herlick. "College students do not watch nearly as much television as any other segment of society. Consequently, even though there are things like Friday Night Videos on television, a good majority of the students either don't have access to television or are gone at that time. And cable, and things like MTV, have only reached about 20 percent of the campuses across the country. And since MTV doesn't have every cable system in the country, only about 12 percent of our campuses have MTV. So MTV, in reality, has helped us, because when the students go home on weekends or for the summer, they get accustomed to MTV, and then when they

come back to campus, lo and behold, the only program available to them is Rockworld. That has helped greatly."

So those students — hungry for music videos and, presumably, thirsty as well — head for the campus pub (or game room or whatever) and check in with the latest edition of Rockworld. Rockworld is just clips and commercials — no comedy bits, nothing that would not be welcome in repeated viewings. Last year at this time, the service counted 375 campuses in their network. The number now is 500. The saturation point is approaching.

"We feel that there are only about 600 campuses, right now, that would be profitable to send it to. Anything under 1,500 students is not profitable. We do send to some schools with between 1,000 and 1,500 students, only because the smaller schools have limited entertainment budgets and sometimes we're the only entertainment on campus, so we do that more as a public service," says Herlick.

Although the policy is currently on hold, Rockworld has outfitted several of the larger campuses with large-screen TVs at a discount. They've also held promotions with various advertisers — offering free trips and, at the moment, preparing to give away a pair of Sea & Ski Hobie Cat Sailboats, courtesy of Carter Wallace. Some of Rockworld's more active advertisers include Wrigley's, K-Mart, Bic Razors, Carter Wallace (makers of Sea & *(continued on page 42)*

## Executive Monitor

Los Angeles — **Embassy Home Entertainment (EHE)** has announced the appointment of **Robin Olson** to the position of manager of marketing services. Olson moves into marketing from her previous post as manager of manufacturing, inventory control and customer services for the company. **Denise Nakashima** has been promoted to senior creative services coordinator for EHE. Her responsibilities will include design development for all packaging and point-of-purchase materials. Also at EHE, **Diana Hariton** has been promoted to senior copywriter. Hariton joined EHE as copywriter in July, 1984 . . . **Robert McKinley** has been named video product manager for **BASF's** video product area, where he has had extensive

sales experience . . . **Vestron Video** has appointed **Kathy Callahan** to the post of national marketing manager, a new position. Callahan previously served as Vestron's regional sales director for the south-central region. Based in Vestron's Stamford, Conn. headquarters, she will be responsible for conceiving and implementing marketing and promotional campaigns on a national basis for all Vestron and Vestron-distributed products . . . **Prism Entertainment Corp.** has announced the appointment of **Chris Morris** as manager of publicity services. Morris comes to Prism from **Dennis Davidson Associates**, where he served as Prism's account representative during 1984.

## FILMUSIC

**STREET TALK** — As one of the creators of *Sesame Street*, and its head writer and composer/lyricist on and off over the last 15 years, **Jeffrey Moss** has already piled up four Emmys, an equal number of Grammy awards and two gold records. Now, in recognition of his song score to the feature film *The Muppets Take Manhattan*, Moss is nominated this year for a Grammy in the children's field category and an Academy Award in the original song score category. **Julie Andrews**, **Johnny Cash** and the **Boston Pops** orchestra are just a few of the humans who have performed his material over the years as well.

In a recent conversation, Moss discussed his musical beginnings. "I took classical music lessons when I was six, but 10 years later, I went to parties where the other teen-aged kids didn't exactly want to hear **Chopin** and **Beethoven**. So what I started doing was writing songs myself and they went for that." Moss' compositional leanings came to full fruition in college, where he wrote his first complete musical, including the book.

In 1963, fresh out of college, Moss was offered a job as a production assistant at CBS and was given a choice between working in the news department or on the *Captain Kangaroo* show. Looking for a challenge, he chose the latter. Around 1970, after working as a writer on the *Captain Kangaroo* show, Moss was offered a position by the people who were developing *Sesame Street*. Although not inclined to tackle another children's

show, he relented when he realized what the show was trying to do and the room for creativity inherent in public television programming.

Aside from his extensive involvement with the writing of the show, Moss wound up providing the music and lyrics as well. "There weren't going to be original songs, but because, I believe, of the complex licensing rights involved with public stations, we decided it would make more sense if we wrote our own material." Of his approach to children's music, Moss commented that "lyrically, we took the children into mind as much as we could. Even though we often covered adult subject matters, the first goal was that the children like what we did. Yet almost as important was that we like what we were doing. So, even though the vocabulary had to be a bit narrower, if anything, it would be the opposite of writing down to the children."

One of the most appealing aspects of working on *Sesame Street* for Moss has been the creative freedom which public TV affords. As he put it, "We didn't come pre-sold, we weren't on a network, we didn't have big stars, and we didn't have sponsors looking over our shoulder. Everybody was there because they wanted to be there." Moss left the show six years ago, but returned recently and now is involved with it several months a year. He's also produced all the *Sesame Street* albums, the first of which was on Columbia, the second on Warner Bros. and the rest on the show's own label.

Regarding his work for *The Muppets Take Manhattan*, Moss feels that it's oriented more toward the whole family, in as much as an adult usually accompanies a child going to the movies. "It's almost as vital that the adults like it, and so the songs from it don't, I hope, necessarily sound like they only belong in a children's movie." Instead, Moss feels he took a slightly more sophisticated approach on that project since the Muppets have a broad appeal. Warner Bros. releases the soundtrack.

Moss is working on a feature *Sesame Street* film presently, titled *Follow That Bird*, which will feature his songs.

**ODDS AND ENDS** — **James Horner**, whose credits include the last two *Star Trek* films, is set to score 20th Century Fox's *Cocoon* . . . **George S. Clinton** and his company GEO Music, have been signed to compose and perform original music for the film *The Boys Next Door*, a New World release starring **Maxwell Caulfield**. Also, **Stephen E. Smith** was named music executive producer for the film. Clinton has several screen and TV credits and was a staff song writer for Warner Bros. for six years. He also has four solo albums as a singer-songwriter for Arista, ABC, Elektra and MCA. Among those who have recorded his songs are

**Michael Jackson**, **Diana Ross**, **Three Dog Night** and **Johnny Mathis**. In addition to Clinton's original material, Smith, who has served in a similar capacity on such films as *Avenging Angel* and *The Party Animal*, will supply pre-recorded songs, mostly in the hard rock genre . . . Caribou Records, through CBS/Epic, will release the **Beach Boys** latest album by May which was produced by **Steve Levine** . . .

**STRIKING GOLD** — The soundtrack of *Beverly Hills Cop* is keeping pace proportionately with the enormous popularity of the film itself. The LP, on MCA Records, has just been certified gold by the Recording Industry Association of America for sales exceeding 500,000 units. Two hit singles have already come from the soundtrack; "Neutron Dance", by the **Pointer Sisters** and "The Heat Is On," by **Glenn Frey**. The other tracks feature such artists as **Harold Faltermeyer**, **Junior**, **Shalamar**, **The System**, **Rockie Robbins**, **Danny Elfman** and **Patti LaBelle**. Maybe **Eddie Murphy** should take advantage of the timing and record a song of his own.

peter berk



**ANOTHER HIT** — Planet Records artists the Pointer Sisters have made it to the top of the charts yet again with "Neutron Dance," one of the enormously successful singles from the Beverly Hills Cop soundtrack.



**IN HIGH GEAR** — Director **Sidney Poitier** is seen here with actor **Don Franklin** on the set of his new dance musical, *Fast Forward*. The Columbia Pictures feature has a score written by **Tom Scott** and **Jack Hayes** and includes many pop songs. **Quincy Jones** served as the executive music producer and his Qwest label is releasing the soundtrack.

## TOP 30 VIDEOCASSETTES

	Weeks On 2/16 Chart		Weeks On 2/16 Chart
<b>1 TIGHTROPE</b> Warner Home Video 11400	8	<b>17 EVIL THAT MEN DO</b> RCA/Columbia Pictures Home Video 620407	—
<b>2 POLICE ACADEMY</b> Warner Home Video 20016	1	<b>18 MOSCOW ON THE HUDSON</b> RCA/Columbia Pictures Home Video 60309	12
<b>3 THE NATURAL</b> Columbia/RCA Pictures Home Video 60380	2	<b>19 PHILADELPHIA EXPERIMENT</b> Thorn/EMI 2547 Home Video	13
<b>4 DREAMSCAPE</b> Thorn/EMI 2722	6	<b>20 RHINESTONE</b> CBS/Fox 1438 Video	—
<b>5 PURPLE RAIN</b> Warner Home Video 11398	4	<b>21 AGAINST ALL ODDS</b> RCA/Columbia Pictures Home Video 60077	14
<b>6 THE NEVERENDING STORY</b> Warner Home Video 11399	9	<b>22 MUPPETS TAKE MANHATTAN</b> CBS/Fox 6731 Video	—
<b>7 CLOAK &amp; DAGGER</b> MCA 80124 Distribution Corp.	18	<b>23 ROBINHOOD</b> Disney Home Video 228	22
<b>8 ROMANCING THE STONE</b> CBS/Fox 1358 Video	7	<b>24 GREYSTOKE: THE LEGEND OF TARZAN, THE LORD OF THE APES</b> Warner Home Video 11375	15
<b>9 BEST DEFENSE</b> Paramount 1587 Home Video	20	<b>25 ELECTRIC DREAMS</b> MGM MV 800487 Home Video	—
<b>10 ALL OF ME</b> Thorn EMI TVA 2715 Home Video	—	<b>26 NEVER CRY WOLF</b> Disney Home Video 182 VS	19
<b>11 THE EMPIRE STRIKES BACK</b> CBS/Fox 1425 Video	3	<b>27 STREETS OF FIRE</b> MCA 80085 Distribution Corp.	16
<b>12 WOMEN IN RED</b> Orion VA 5355	—	<b>28 BOLERO</b> USA 217-468 Home Video	25
<b>13 THE LAST STARFIGHTER</b> MCA 80087 Distribution Corp.	5	<b>29 SIXTEEN CANDLES</b> MCA 80076	21
<b>14 CONAN THE DESTROYER</b> MCA 80079 Distribution Corp.	10	<b>30 BREAKIN'</b> MGM/UA 80044 Home Video	17
<b>15 MIKE'S MURDER</b> Warner Home Video 20015	23		
<b>16 SPLASH</b> Touch Stone 213	11		

## Dean Pitchford: A Lyricist's Rhymes and Reasons

by Peter Berk

LOS ANGELES — He found *Fame* a relatively short time ago, but since that film's Oscar winning song was first heralded by the critics and the public, lyricist Dean Pitchford has amassed a lifetime's worth of acclaim and success. In addition to winning an Academy Award in 1980, Pitchford also won a Golden Globe award and the BMI Film Music Award for his work with composer Michael Gore. In addition, he's written top selling songs for such artists as Diana Ross, Kim Carnes and Dolly Parton, among many others, and co-wrote with Tom Snow the Melissa Manchester hit, "You Should Hear How She Talks About You." Pitchford then moved on to writing the script and lyrics for *Footloose*. The soundtrack to that film has gone multi-platinum, and accounts for two of this year's five Oscar contending songs. Additionally, the songs have garnered a Golden Globe nomination and six Grammy nominations.

Despite his current status as a lyricist and writer, Pitchford started as a performer, as he discussed in a recent interview. "I had a whole life on Broadway, working with a band, working off-Broadway, doing rock musicals and singing in clubs. I happened to hook up with Rupert Holmes," he continued, "and he was interested in me not only as a singer but as a possible lyricist. I had been writing poetry, but I didn't realize that what I was writing were actually long lyrics."

When Holmes had to leave for England, Pitchford, enthused about a potential career as a writer, contacted the only other notable musician he knew, Peter Allen. When Allen responded to his lyrics enthusiastically, Pitchford was on his way. Together the two wrote the successful stage show "Up In One," which wound up playing across the U.S. and in Australia. The next turning point in Pitchford's career came during the run of that show when, "One night Michael Gore was dragged in by his sister Leslie, who's an

old friend of Peter's, to see the show. Michael had just been contacted to do the music on a new film called *Hot Lunch*, which eventually became *Fame*.

The immense popularity of the score to that film secured Pitchford a place on the highest plateaus of the industry. He very quickly proved to have the consistent commerciality and impressive level of quality he had previously demonstrated. "You Should Hear How She Talks About You" was a smash hit for Melissa Manchester, and soon after, Pitchford moved on to writing the screenplay and the lyrics for *Footloose*, for which he co-wrote songs with such composers as Gore, Kenny Loggins, Tom Snow and Eric Carmen. The score to *Footloose*, released last year on Columbia Records, contained "Let's Hear It For The Boy" and "Footloose," both of which are up for Academy Awards this year, and the hit "Almost Paradise," among others.

Regarding his approach toward writing for film as opposed to records, Pitchford said, "They're both equally difficult. With a motion picture, there are certain things the song can say and some it just can't. With a pop tune, it can say just about anything you want it to, but that freedom sometimes can be more taxing. When the concept is already established, as it is in connection with a film, the process is easier, but if I just have a melody to work on, it may take weeks of drifting back and forth before finding the approach."

The seemingly inexhaustible trend toward utilizing commercially oriented songs in film soundtracks has of course proven to be a welcome one for Pitchford. Nevertheless, he still recognizes how frequently songs are simply thrown in out of context. As the writer of the screenplay to *Footloose*, he had the insight into the story and characters which enabled him to keep the lyrics apropos to the film. For Pitchford, that made "the film experience and the record experience so much the

(continued on page 40)



**PARR AT WNEW-FM** — Atlantic Recording artist John Parr recently arrived in the U.S. to start his cross-country promotional tour. The first stop for Parr was in New York, where he stopped in at radio station WNEW-FM and did a live on-the-air interview with WNEW-FM air personality Dave Herman. Pictured (l-r) are: Bruce Tenenbaum, Atlantic Records local promotion representative; Maxanne Sartori, WNEW-AM air personality; Parr, John Wolf, Parr's manager; Herman and Danny Buch, Atlantic Records associate director of national album promotion.

## Elliott Named

LOS ANGELES — Mike Elliott has been named program director for WISN radio in Milwaukee. In making the announcement, Steve Downes, vice president/general manager of WISN/WBTT said, "We're extremely fortunate to have Mike joining our team. He has a wealth of experience and expertise very few people in this industry can match and we're very glad he was available. We have high expectations."

## Cox Reports Record Earnings

LOS ANGELES — Cox Communications reported for the year ended December 31, 1984 operating revenues of \$742,855,000, a 21 percent increase over \$614,623,000 for 1983. Operating income was \$169,645,000, up 20 percent over \$141,082,000 for 1983. Net income totaled \$87,292,000, or \$3.09 per share, a 12 percent gain over last year's \$77,950,000, or \$2.75 per share.

Reporting fourth quarter results, Cox president William A. Schwartz said operating revenues were \$202,401,000 up 17 percent over \$172,631,000.

## Finalists Selected

LOS ANGELES — Finalists have been selected in preliminary judging for the 10th Annual Big Apple Radio Awards it was announced by E. Patrick McNally, vice president and general manager of WAPP and chairman of the event. The awards ceremony held by the New York Market Radio Broadcasters Association (NYMRAD) will take place on Wednesday, March 13, at a luncheon in the Sheraton Centre's Imperial Ballroom where agency, advertiser and radio nominees along with industry leaders will be welcomed by NYMRAD Chairman, Lee Simonson, vice president and general manager of WOR Radio. Presentations of top awards will be made by chief executives of radio station group operations.

## Holiday Named

LOS ANGELES — Harvey Holiday has been named program director at WFIL-AM. The appointment comes to Holiday following his work at WDAS-FM since 1968. "I am truly excited about this opportunity," said Holiday. "Working at WFIL is a tremendous challenge for me."



**WNBC-AM's HOUSE PARTY** — WNBC-AM New York had a contest promising afternoon personality Howard Stern would do a live remote broadcast and hold a live house party from the winner's home. The high point of the event was when a psychic that attended the broadcast not only predicted that Stern's daughter would be a brain surgeon but also predicted that Stern would have a highly successful T.V. career. Pictured (l-r) are: Alison Stern, Howard's wife; Emily, Howard's daughter; Robin Quivers, The Psychic; Howard Stern. Pictured in the rear (l-r) are: Greg Aull, engineer; and Fred Norris, Stern's producer.

## AIRPLAY

**CHANGES** — Randy West has been named director of program services/marketing for the Creative Radio Network of Woodland Hills, Calif. He was most recently production director for KMGG-FM in Los Angeles . . . Arbitron Ratings has promoted Andrew J. Morris to manager, marketing research services. He will be based in the company's Laurel, Maryland office . . . KYUU in San Francisco has tapped Doug Hansen as account executive. He was most recently at CBS Radio where he was an account executive for KCBS and KROR . . . The United Stations has appointed Joni Silverman director of creative services. She was previously with D.I.R. . . . Barry Martin has been named sales manager at KLUV-FM in Dallas-Ft. Worth . . . Blair Radio's Atlanta office has promoted Glen R. Woosley to sales manager and Ashley Holding to account executive . . . Tom McCoy has joined the National Association of Broadcasters as vice president, broadcaster congressional relations, government relations department. He was formerly executive vice president and general manager of the NRBA . . . The NAB has also named Eugenia Hull as a 1985-86 legal fellow . . . Tony Gray has been named music director at WUSL, Power 99FM in Philadelphia. He was most recently PD at WOWI-FM in Norfolk, Virginia . . . WZKS in Nashville has promoted Howard Schwartz to general sales manager of the station. He was most recently assistant sales manager . . . Judith K. Brenna has been named local sales manager for radio stations WHWH and WPST in Trenton, New Jersey. Both stations are owned by Nassau Broadcasting Co. . . . Jim Gallagher has been added as producer for "Morning Report," heard on WCAU-AM in Philadelphia . . . The Nashville Area Radio Association (NARA), a newly formed organization of Nashville area radio stations, has introduced the region's first annual radio commercial competition. The commercial must be 30-to-60 seconds in length and have been run on one or more Nashville area radio stations after July 1, 1984 and before June 30, 1985. Entries should be sent to P.O. Box 860, Murfreesboro, Tennessee, 37133 . . . Phil Pepe of the Daily News in New York has joined the Harry Harrison Show on WCBS-FM in New York. He will be heard four times each morning.



**BUCKINGHAM AND SCHEERER** — Mark Scheerer (r) scored a rare interview with Lindsey Buckingham for The ABC Radio Network. The interview was held the day after the press conference announcing the U.S.A. For Africa project.

**RKO IS MAD OVER MADDEN** — RKO Two has expanded John Madden's sports commentary to include a Saturday morning broadcast due to what the station said was "overwhelming audience and client demand." The newly added Saturday show will be the same two-minute format and will be fed at 6:15 a.m. (ET) with refeeds at 8:15 and 9:15.

**WJMO AND BLACK HISTORY MONTH** — WJMO in Cleveland Heights Ohio will be presenting 60-second vignettes in conjunction with Black History Month, "on the people, places and events that helped mold America." The spots are in house and produced by the WJMO staff. In addition the station will also focus on in depth black issues in special news reports during the rest of the month.

**MORE ON RELIGIOUS RADIO** — The new 1985 Directory of Religious Broadcasting includes the states with the largest number of religious radio stations. The winner is North Carolina with 54; California, 52; Texas, 49; Pennsylvania 47 and Georgia 46. The director reported an additional 101 new radio listings.



**BELL TALKS** — ABC news anchor Steve Bell (l) was a recent guest on AP's the Ed Busch Talk Show. The show is a four-hour talk and call-in show on Saturday's and Sunday's from 4 to 8 p.m. eastern standard time.

david adelson

## THE JOB MART

**THE JOB MART** — WNIR is looking for air talent. "If your talents lie somewhere between Joan Rivers and Walter Cronkite then we should talk," said Bob Klaus. Call him at (216) 673-2323 . . . KSTC in Sterling, Colorado is looking for, "the special person who makes listeners feel excited, happy and enthusiastic about his fun radio station." Exceptional pay for the exceptional person. T&R to Dennis Brown, KSTC, Sterling, Colorado 80751 . . . KIK-FM, a group-owned country station in Orange County, California is looking for an experienced PD. Salary is open. Good benefits. Possibility for national PD position. T&R to Jim Votaw, 2 City Blvd., East Orange, CA 92668 . . . Gannett's KS103 has an afternoon drive position open now. Rare opportunity for a personality oriented pro at the #1 CHR in San Diego. Overnight tapes, resumes and references to Mike Preston, KS103 FM, P.O. Box 103, San Diego, CA 92104 . . . FOX 97, WFOX is looking for high profile, warm, fun, morning person for uptempo A/C. Tapes and resume to Dennis Winslow, program manager, 2000 Riveredge Parkway, Suite 797, Atlanta, GA. 30328 . . . KHOO-FM is looking for experienced 10-3 midday air talent with good production skills. Send T&R: John Elliott, Box 21088, Waco, Texas 76702 EOE M/F . . . KOIL-AM 1290 has an opening for a top-flight news/anchor. T&R Terry Mason, 300C Farnam St., Omaha, NB. 68131 . . . Stereo Country needs drive talent. Females are encouraged for rave opening in great location. T&R/photo: Chuck Gilespe, KFMR, 1120 San Juan, Stockton, CA 95202 . . . KIOA/Des Moines wants a sharp, take-charge programmer with AM savvy & track record, T&R: General Manager, 215 Keo Way, Des Moines, Iowa 50309 . . . Morning news/anchor reporter needed for central Texas station. News experience a must! Call Don Quinn at (817) 699-9937 EOE M/F. Stations wishing to post job openings in the column should contact Darryl Lindsey, 6363 Sunset Blvd., Hollywood, CA 90028.





# PLAY TO WIN

## NARADA MICHAEL WALDEN "GIMME, GIMME, GIMME"

Produced and Arranged by Narada Michael Walden for Perfection Light Productions • From the Warner Bros. album **THE NATURE OF THINGS** 1/4-25176

## SIEDAH GARRETT "DO YOU WANT IT RIGHT NOW"

Produced and mixed by John "Jellybean" Benitez for Jellybean Productions, Inc. • From the Qwest sound track album **FAST FORWARD** 1/4-25263

## DAVID SANBORN "LOVE & HAPPINESS"

Produced by Marcus Miller • Executive Producer: Russ Titelman  
• From the Warner Bros. album **STRAIGHT TO THE HEART** 1/4-25150



WARNER BROS. RECORDS  
SALUTES BLACK HISTORY MONTH



## MOST ADDED SINGLES

- 1. BACK IN STRIDE — MAZE FEATURING FRANKIE BEVERLY — CAPITOL**  
WAOK, WHUR, WDRQ, WZAK, WLLC, WPAL, FM108, WCIN, V103, WDJY, WWIN, WJLB, XHRM, WATV, WILD, WEDR, WQKS, WRAP, WJAX, WQMG, WDAO, WXYV, WENN, WHRK, WDAS, WUFO, WPLZ, WGIV, KDAY, WBMX, KSOL
- 2. RHYTHM OF THE NIGHT— DEBARGE— MOTOWN**  
WAOK, WHUR, WDRQ, WZAK, WLLC, WPAL, FM108, WDJY, WWIN, WJLB, WATV, WILD, WXYV, WNOV, WHRK, V103, WWDM, KGFJ, KDAY, WBMX, WRAP, WJAX
- 3. YOU SEND ME — THE MANHATTANS — COLUMBIA**  
KOKA, WAOK, WHUR, WZAK, WLLC, V103, WAMO, WILD, WEDR, WQKS, WHRK, WDAS, WWDM, WRAP, WGCI
- 4. SCIENTIFIC LOVE — MIDNIGHT STAR— SOLAR/ELEKTRA**  
WDRQ, WCIN, WRBD, WQKS, WNOV, WDAS, WQMG, WGIV, KDAY, WGCI, WDAO
- 5. RAINBOW — EUGENE WILDE — PHILLY WORLD/ATLANTIC**  
KOKA, WPAL, WAMO, XHRM, WATV, WILD, WWDM, KDAY

## RETAIL BREAKOUTS

- 1. THE BIRD — THE TIME — WARNER BROS.**
- 2. PRIVATE DANCER — TINA TURNER — CAPITOL**
- 3. (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKING UP TO YOU — WILTON FELDER — MCA**
- 4. METHOD OF MODERN LOVE — DARYL HALL & JOHN OATES — RCA**
- 5. OUT OF CONTROL — EVELYN "CHAMPAGNE" KING — RCA**
- 6. NEW ATTITUDE — PATTI LABELLE — MCA**
- 7. ROXANNE'S REVENGE — ROXANNE SHANTE — POP ART**
- 8. 'TILL MY BABY COMES HOME — LUTHER VANDROSS — EPIC**

## BLACK RADIO HIGHLIGHTS

### WXYV — BALTIMORE — MARK WILLIAMS, MD

HOTS: D. Ross, The Commodores, N. Thomas, Klymaxx, G. Benson, C. Khan, Pointer Sisters, N.J. Mass Choir, S. Easton, Gap Band. ADDS: Mary Jane Girls, Grandmaster Flash, Run D.M.C., L. Hill, Midnight Star, T. Marie, Kool & The Gang.

### WWIN — BALTIMORE — KEITH NEWMAN, PD

HOTS: Nuance featuring V. Love, D. Ross, M. McClaren, Commodores, N. Thomas, Gap Band, New Edition, J. Osborne, G. Guthrie, G. Benson, T. Turner, UTFO, Pointer Sisters, The Time, P. Bailey, Dazz Band, Ready For The World, N.J. Mass Choir, C. Khan, Fat Boys. ADDS: Run D.M.C., P. Labelle, G. Knight & The Pips.

### WATV — BIRMINGHAM — RON JANUARY, PD — #1 — GAP BAND

HOTS: J. Osborne, New Edition, Kool & The Gang, P. Bailey, The Controllers, The Time, K. Blow, Rock Master Scott & The Dynamic 3, Champaign, D. Ross, Skyy, Whodini, T. Turner, Commodores, Ready For The World, G. Benson, C. Khan, Jonzun Crew, P. Hardcastle, E. King. ADDS: S.O.S. Band, Mary Jane Girls.

### WENN — BIRMINGHAM — MYCHAEL STARR, MD

HOTS: Gap Band, New Edition, D. Ross, Klymaxx, Kool & The Gang, J. Osborne, P. Bailey, The Time, P. Ford, S. Easton, Cashmere, S. Brown, T. Turner, The Controllers, L. Hill, C. Khan, Champaign, Ready For The World, Whodini, Janet Jackson. ADDS: Fat Boys, J. Burton.

### WILD-FM — BOSTON — ELROY SMITH, PD — #1 — NEW EDITION

HOTS: S. Wonder, Kool & The Gang, N. Thomas, Pointer Sisters, Sade, J. Osborne, Ready For The World, G. Benson, B. Ocean, UTFO, G. Guthrie, C. Khan, Ashford & Simpson, Wham!, The Time, Commodores, Force MD's, T. Turner, W. Felder. ADDS: J. Burton, Klymaxx.

### WUFO — BUFFALO — JEFF GRANT, PD

HOTS: P. Hardcastle, Kool & The Gang, D. Ross, S. Wonder, Prince, P. Ford, S. Easton, J. Osborne, P. Bailey, G. Benson, Klymaxx, G. Guthrie, K. Blow, Nuance featuring V. Love, Wish featuring F. Rae, Ready For The World, Whodini, Janet Jackson. ADDS: P. Labelle, R. Robbins, D. Warwick & G. Jones, L. Vandross, Sade.

### WZAK — CLEVELAND — LYNN TOLLIVER, JR., PD

HOTS: UTFO, P. Bailey, Wham!, Whodini, New Edition, W. Felder, Run D.M.C., Hall & Oates, Gap Band, Fat Boys, T. Turner, Commodores, Dazz Band, L. Vandross, S. Easton, G. Benson. ADDS: D. Ross, N.J. Mass Choir, Man Parrish, G. Phillinganes, J. Lorber, R. Robbins, D. Warwick & G. Jones.

### FM108 — CLEVELAND — DEAN DEAN, PD

HOTS: S. Easton, UTFO, Whodini, P. Hardcastle, Klymaxx, D. Ross, Ready For The World, New Edition, R. Shante, T. Turner, Gap Band, E. Wilde, Hall & Oates, Wham!, Rock Master Scott & The Dynamic 3, Run D.M.C., Fat Boys, Dazz, Time, Force MD's. ADDS: J. Gill.

### WPAL — CHARLESTON — DON KENDRICK, PD

HOTS: D. Ross, Klymaxx, Kool & The Gang, Gap Band, G. Guthrie, Skyy, UTFO, N. Thomas, S. Easton, C. Khan, W. Felder, Jonzun Crew, Ashford & Simpson, New Edition, Prince, Champaign, R. Shante, E. King, T. Turner, P. Bailey, Whodini.

### WGIV — CHARLOTTE — MARSHA BURTON, PD — #1 — ASHFORD & SIMPSON

HOTS: Whispers, G. Guthrie, J. Osborne, P. Bailey, Commodores, C. Khan, W. Felder, Gap Band, P. Labelle, S. Easton, P. Hardcastle, G. Benson, G. Knight & The Pips, D. Ross, Kool & The Gang, N. Michael Walden, Jonzun Crew, L. Thomas, Dazz Band. ADDS: S.O.S. Band, L. Vandross, E. King, J. Johnson.

### WBMX — CHICAGO — LEE MICHAELS, PD — #1 — KOOL & THE GANG

HOTS: E. Wilde, P. Hardcastle, Madonna, Rock Master Scott & The Dynamic 3, D. Ross, Klymaxx, Prince, R. Parker, Jr., B. Ocean, G. Guthrie, Sade, J. Osborne, N. Thomas, Nuance featuring V. Love, Pointer Sisters, Jonzun Crew, Ready For The World, R. Laws, Ollie & Jerry, UTFO. ADDS: J. Burton, Shakatak, Mary Jane Girls, Hall & Oates, S.O.S. Band, N.J. Mass Choir.

### WGCI — CHICAGO — GRAHAM ARMSTRONG, PD

HOTS: Ready For The World, J. Osborne, D. Ross, UTFO, P. Bailey, N. Thomas, T. Turner, Champaign, Dazz Band, The Time, Shakatak, Klymaxx, R. Jackson, Gap Band, Rock Master Scott & The Dynamic 3, First Love, Wham!, Commodores. ADDS: L. Vandross, Lavert, Debarge, Whodini, The Manhattan, Midnight Star, Mtume, Man Parrish, D. Sanborn, H. Faltermeyer, B. Rachabare.

### WCIN — CINCINNATI — SID KENNEDY, MD

HOTS: D. Ross, Commodores, C. Khan, T. Turner, New Edition, P. Bailey, C. Lynn, Isley, Jasper, Isley, Ashford & Simpson, Prince, G. Guthrie, Gap Band, R. Flack & S. Watanabe, Kashif. ADDS: L. Hill, J. Burton.

### WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — P. BAILEY

HOTS: Ready For The World, N. Thomas, Klymaxx, Gap Band, D. Ross, New Edition, Time, Roger, Ashford & Simpson, Commodores, G. Guthrie, E. King, Kashif, J. Osborne, T. Turner, C. Khan, C. Lynn, Rockwell, Grandmaster Flash, J. Gill. ADDS: Midnight Star, Maze, T. Houston, Shalamar, Magnum Force, J. Johnson.

### WJLB — DETROIT — JAMES ALEXANDER, PD

HOTS: P. Bailey, S. Easton, P. Hardcastle, D. Ross, UTFO, E. Wilde, J. Johnson. ADDS: Run D.M.C., G. Knight & The Pips.

### WDRQ — DETROIT — MIKE STRATFORD, MD — #1 — S. EASTON

HOTS: D. Ross, UTFO, P. Bailey, New Edition, P. Hardcastle, Madonna, T. Marie, Gap Band, The Temptations, Hall & Oates, E. Wilde, Kool & The Gang, J. Kennedy, Whodini, Wham!, W. Felder, N. Thomas, Sade. ADDS: Roger, Run D.M.C., Man Parrish.

### WRBD — FT. LAUDERDALE — CHARLES MITCHELL, PD

HOTS: The Temptations, D. Ross, Klymaxx, New Edition, G. Benson, B. Ocean, Pointer Sisters, The Controllers, T. Turner, Man Parrish, J. Osborne, S. Easton, J. Gill, Ashford & Simpson, Roger, K. Blow, The Time, R. Shante, UTFO. ADDS: Klique, L. Vandross, D. Warwick & G. Jones, W. Felder, Shakatak.

### KMJQ — HOUSTON — BRUTE BAILEY, PD

HOTS: N. Thomas, New Edition, J. Osborne, Ready For The World, S. Easton, D. Ross, P. Bailey, UTFO, Culture Club, Fat Boys, Wham!, E. King, Fat Back, Run D.M.C. ADDS: Kool & The Gang, A. Bofill, Midnight Star, Full Force with UTFO, G. Knight & The Pips.

### WJAX-FM — JACKSONVILLE — TONY MANN, PD

HOTS: P. Bailey, B. Ocean, G. Frey, Pointer Sisters, The Time, S. Easton, Kool & The Gang, C. Lauper, Survivor, T. Turner, R. Shante, Hall & Oates, D. Lee Roth, Wham!, REO Speedwagon, Culture Club, Ready For The World. ADDS: Madonna, Dazz Band, Debarge, Maze, Frankie Goes To Hollywood.

### KGFJ — LOS ANGELES — KEVIN FLEMING, PD

HOTS: D. Ross, Klymaxx, Ready For The World, Gap Band, S. Easton, Wham!, P. Bailey, Ashford & Simpson, W. Felder, P. Labelle, C. Khan, J. Johnson, Pointer Sisters, T. Turner, L. Vandross, Commodores, R. Jackson, G. Knight & The Pips, Grandmaster Flash, Whispers, Shalamar, C. Lynn, Mtume, G. Guthrie, Cashmere, Force MD's, A. O'Neil, Dazz Band, J. Kennedy, Run D.M.C., Hall & Oates, S.O.S. Band. ADDS: Isley, Jasper, Isley, Klique.

### WLou — LOUISVILLE — BILL PRICE, MD — #1 — MADONNA

HOTS: Kool & The Gang, E. Wilde, Janet Jackson, Wish featuring F. Rae, S. Easton, G. Benson, Rock Master Scott & The Dynamic 3, L. Hill, D. Summer, Champaign, P. Ford. ADDS: Ray, Goodman & Brown, Mary Jane Girls, Dazz Band, Run D.M.C.

### WHRK — MEMPHIS — JIMMY SMITH, MD — #1 — P. BAILEY

HOTS: D. Ross, Wham!, Kool & The Gang, S. Easton, T. Turner, B. Ocean, N. Thomas, Klymaxx, The Time, Ready For The World, C. Khan, Hall & Oates, Gap Band, New Edition, Madonna, G. Guthrie, J. Osborne, UTFO. ADDS: Man Parrish.

### WEDR — MIAMI — GEORGE JONES, PD

HOTS: Kool & The Gang, Gap Band, New Edition, G. Benson, D. Ross, Klymaxx, R. Laws, Janet Jackson, Man Parrish, J. Osborne, P. Bailey, UTFO, C. Khan, Commodores, Grandmaster Flash, N. Thomas, P. Labelle, Ashford & Simpson, Pointer Sisters. ADDS: Gladys Knight & The Pips, Isley, Jasper, Isley, R. Robbins, R. Shante, L. Thomas, Sade, R. Havens.

### WNOV — MILWAUKEE — BOB COLLINS, PD — #1 — D. ROSS

HOTS: Ready For The World, New Edition, UTFO, Commodores, Whodini, Klymaxx, Gap Band, G. Benson, Vanity, R. Shante, Run D.M.C., Fat Boys, Rock Master Scott & The Dynamic 3, C. Khan, G. Guthrie, Stylistics, W. Felder, J. Burton, Grandmaster Flash. ADDS: R. Shante with UTFO.

### WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — KOOL & THE GANG

HOTS: Madonna, Gap Band, T. Marie, Sade, G. Benson, Hall & Oates, Pointer Sisters, New Edition, D. Ross, Ray, Goodman & Brown, Prince, Skyy, Commodores, G. Guthrie, Culture Club, P. Hardcastle, J. Osborne, W. Felder, J. Gill. ADDS: S.O.S. Band, K. Blow, Whispers, Mary Jane Girls.

### WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — UTFO

HOTS: Klymaxx, Rock Master Scott & The Dynamic 3, N. Thomas, S. Easton, P. Bailey, The Time, R. Shante, Ready For The World, Vanity, P. Hardcastle, New Edition, J. Osborne, Gap Band, C. Khan, D. Ross, K. Blow, P. Ford, G. Benson, P. Labelle, G. Guthrie. ADDS: Isley, Jasper, Isley, Shakatak.

### WAMO — PITTSBURGH — ALLAN HARRISON, PD — #1 — NEW EDITION

HOTS: P. Labelle, Pointer Sisters, Gap Band, The Commodores, T. Turner, C. Khan, G. Benson, Culture Club, P. Hardcastle, Isley, Jasper, Isley, Ready For The World, Rockwell, S. Easton, Champaign, G. Guthrie, Ashford & Simpson, Klymaxx, UTFO, Whodini. ADDS: L. Vandross, UTFO, Wham!, Whispers.

### KHYS — PORT ARTHUR — DOUG DAVIS, MD

HOTS: New Edition, Gap Band, Kool & The Gang, E. Wilde, P. Hardcastle, Klymaxx, S. Wonder, P. Bailey, Prince, J. Osborne, Sade, G. Benson, G. Guthrie, Ready For The World, S. Easton, Rock Master Scott & The Dynamic 3, Pointer Sisters, Jermaine Jackson, Ashford & Simpson, L. Hill. ADDS: Hall & Oates, Fat Boys, Whodini, Rockwell, Force MD's, Dazz Band, Whispers, G. Knight & The Pips, J. Osborne, T. Houston, D. Sanborn.

### WPLZ — RICHMOND — HARD JAY LANG, PD — #1 — UTFO

HOTS: D. Ross, S. Wonder, Prince, R. Shante, Klymaxx, P. Bailey, C. Khan, New Edition, N. Thomas, Force MD's, S. Easton, G. Benson, Madonna, Wham! ADDS: J. Johnson, Fat Boys, Whodini, P. Labelle, D. Warwick & G. Jones.

### XHRM — SAN DIEGO — DUFF LINDSEY, PD — #1 — KLYMAXX

HOTS: Ready For The World, D. Ross, J. Osborne, G. Guthrie, G. Benson, Kool & The Gang, New Edition, P. Bailey, S. Easton, N. Thomas, Pointer Sisters, P. Hardcastle, Champaign, Nuance, E. Wilde, Commodores, Sade, E. King, Wham! ADDS: R. Robbins, Mary Jane Girls, Run D.M.C., L. Vandross.

### KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — KOOL & THE GANG

HOTS: Klymaxx, J. Osborne, Pointer Sisters, P. Bailey, S. Easton, G. Benson, D. Ross, Commodores, P. Hardcastle, Rock Master Scott & The Dynamic 3, R. Laws, Rockwell, T. Turner, C. Khan, The Time, Whispers, Ashford & Simpson, Ready For The World, Debbie Deb, C. Lynn. ADDS: S.O.S. Band, R. Robbins, Force MD's, J. Burton.

### KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — J. OSBORNE

HOTS: P. Bailey, D. Ross, S. Easton, Gap Band, C. Khan, Ashford & Simpson, Wham!, G. Benson, Commodores, N. Thomas, Pointer Sisters, Ready For The World, Hall & Oates, W. Felder, T. Turner, Isley, Jasper, Isley, C. Lynn, R. Jackson, J. Gill. ADDS: J. Burton, Whispers, Whodini, D. Warwick & G. Jones, Sade.

### WWDM — SUMTER — TONY HART, MD

HOTS: D. Ross, E. Wilde, UTFO, P. Bailey, Ready For The World, New Edition, N. Thomas, Wham!, Klymaxx, G. Guthrie, T. Turner, S. Easton, G. Benson, Ashford & Simpson, C. Khan, L. Vandross, K. Blow. ADDS: Mary Jane Girls, Dazz Band.

### WHUR — WASHINGTON, D.C. — MIKE ARCHIE, MD — #1 — KLYMAXX

HOTS: S. Easton, Commodores, R. Shante, UTFO, Sade, P. Bailey, T. Turner, Hall & Oates, Madonna, D. Ross, Wham!, New Edition, Rock Master Scott & The Dynamic 3, B. Ocean, N. Thomas, G. Benson, P. Hardcastle. ADDS: Dazz Band, R. Jackson, Whodini, Klique, Ready For The World.

### WDJY — WASHINGTON, D.C. — DAN O'NEIL, PD

HOTS: C. Khan, J. Osborne, Wham!, P. Labelle, T. Turner, Prince, Pointer Sisters, S. Easton, Hall & Oates, Commodores, Madonna, N. Thomas, Whodini. ADDS: L. Vandross, Whispers.

### WQKS — WILLIAMSBURG — STEVE CRUMBLY, MD — #1 — S. EASTON

HOTS: Wham!, P. Bailey, UTFO, Gap Band, D. Ross, Hall & Oates, G. Benson, J. Osborne, G. Guthrie, Ready For The World, P. Hardcastle, Kool & The Gang, Nuance featuring V. Love, Pointer Sisters, C. Khan, T. Turner, Sade, Ashford & Simpson, Force MD's. ADDS: J. Burton, N. Michael Walden, L. Thomas.

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 2/16 Chart	Weeks On 2/16 Chart
<b>1</b> <b>SOLID</b> ASHFORD & SIMPSON (Capitol ST-12366)	4	17
<b>2</b> <b>NEW EDITION</b> ■ (MCA 5515)	1	20
<b>3</b> <b>PURPLE RAIN</b> ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	2	32
<b>4</b> <b>THE WOMAN IN RED</b> ■ ORIGINAL SOUNDTRACK (Motown 6108 ML)	3	23
<b>5</b> <b>FAT BOYS</b> (Sutra SUS 1015)	6	14
<b>6</b> <b>STARCHILD</b> TEENA MARIE (Epic FF 39528)	7	12
<b>7</b> <b>PLANETARY INVASION</b> □ MIDNIGHT STAR (Solar/Elektra 9 60384-1)	5	12
<b>8</b> <b>EMERGENCY</b> KOOL & THE GANG (De-Lite/ PolyGram 822 943-1 M-1)	8	12
<b>9</b> <b>TRULY FOR YOU</b> THE TEMPTATIONS (Gordy/Motown 6119 GS)	9	21
<b>10</b> <b>CHINESE WALL</b> PHILIP BAILEY (Columbia BFC 39542)	10	16
<b>11</b> <b>ESCAPE</b> □ WHODINI (Arista JL 8-8251)	11	17
<b>12</b> <b>EUGENE WILDE</b> (Philly World/Atlantic 7 90239-1)	12	11
<b>13</b> <b>GAP BAND VI</b> THE GAP BAND (Total Experience/ RCA TEL 8-5705)	13	16
<b>14</b> <b>SO GOOD</b> THE WHISPERS (Solar/Elektra 60382-1)	14	14
<b>15</b> <b>20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	17	5
<b>16</b> <b>PRIVATE DANCER</b> ★■ TINA TURNER (Capitol ST-12330)	21	3
<b>17</b> <b>I FEEL FOR YOU</b> ★□ CHAKA KHAN (Warner Bros. 9 25162-1)	15	14
<b>18</b> <b>LIKE A VIRGIN</b> □★ MADONNA (Sire/Warner Bros. 9-25157-1)	16	6
<b>19</b> <b>BEVERLY HILLS COP</b> ORIGINAL SOUNDTRACK (MCA-5547)	22	5
<b>20</b> <b>BREAKIN' 2 ELECTRIC BOOGALOO</b> ★ ORIGINAL SOUNDTRACK (Polydor/PolyGram 823 696-1 Y-1)	20	7
<b>21</b> <b>MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 5529)	23	9
<b>22</b> <b>SUDDENLY</b> ■ BILLY OCEAN (Jive/Arista JL8-8213)	19	35
<b>23</b> <b>MAKE IT BIG</b> ★■ WHAM! (Columbia FC 39595)	26	6
<b>24</b> <b>ICE CREAM CASTLES</b> ■ THE TIME (Warner Bros. 9 25109-1)	27	31
<b>25</b> <b>CAN'T SLOW DOWN</b> ★■ LIONEL RICHIE (Motown 6059 ML)	24	68
<b>26</b> <b>SWEPT AWAY</b> ★□ DIANA ROSS (RCA AFL 1-5009)	30	24
<b>27</b> <b>DON'T STOP</b> □★ JEFFREY OSBORNE (A&M SP 5017)	18	13
<b>28</b> <b>NIGHTSHIFT</b> COMMODORES (Motown 6124 ML)	44	3
<b>29</b> <b>JUKEBOX</b> DAZZ BAND (Motown 6117ML)	25	18
<b>30</b> <b>QUALIFYING HEAT</b> THELMA HOUSTON (MCA 5527)	31	9
<b>31</b> <b>ON THE NILE</b> EGYPTIAN LOVER (Egyptian Empire DMSR 0663)	35	5
<b>32</b> <b>FINESE</b> GLENN JONES (RCA NFL 1-8036)	32	17
<b>33</b> <b>EGO TRIP</b> KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	36	24
<b>34</b> <b>BREAK OUT</b> ★■ POINTER SISTERS (Planet/RCA BEL 1-5410)	38	7
<b>35</b> <b>KING OF ROCK</b> RUN D.M.C. (Profile PRO-1205)	39	3
<b>36</b> <b>HIGH CRIME</b> AL JARREAU (Warner Bros. 9 25106-1)	29	15
<b>37</b> <b>BROADWAY'S CLOSER TO SUNSET BLVD.</b> ISLEY, JASPER, ISLEY (CBS Associated FZ 39873)	28	12
<b>38</b> <b>HEART BREAK</b> SHALAMAR (Solar/Elektra 9 60385-1)	33	12
<b>39</b> <b>WILD ANIMAL</b> VANITY (Motown 6102ML)	40	22
<b>40</b> <b>CENTPEDE</b> REBBIE JACKSON (Columbia BFC 39238)	34	20
<b>41</b> <b>BEST OF THE OLD AND THE NEW</b> JOHNNY TAYLOR (Beverly Glen BG 10004)	41	18
<b>42</b> <b>JUST THE WAY YOU LIKE IT</b> THE S.O.S. BAND (Tabu/CBS FZ 39332)	43	26
<b>43</b> <b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 9 25150-1)	52	3
<b>44</b> <b>BIG BAM BOOM</b> ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309)	46	14
<b>45</b> <b>CLASSIC MASTER</b> RONNIE LAWS (Capitol ST-12375)	51	3
<b>46</b> <b>YOU, ME AND HE</b> MTUME (Epic FE 39473)	45	26
<b>47</b> <b>SECRETS</b> WILTON FELDER (MCA 5510)	—	1
<b>48</b> <b>I'VE GOT THE CURE</b> ★ STEPHANIE MILLS (Casablanca/ PolyGram 822-421-M1-1)	47	21
<b>49</b> <b>IN THE DARK</b> ROY AYERS (Columbia FC 38991)	54	3
<b>50</b> <b>PENNYE</b> PENNYE FORD (RCA/Total Experience TEL 8-5704)	55	2
<b>51</b> <b>DIAMOND LIFE</b> SADE (Portrait/CBS 39581)	—	1
<b>52</b> <b>CHARTBUSTERS</b> RAY PARKER, JR. (Arista AL 8-8266)	37	18
<b>53</b> <b>I APPRECIATE</b> ALICIA MYERS (MCA 5485)	50	26
<b>54</b> <b>THE GLAMOROUS LIFE</b> □ SHEILA E. (Warner Bros. 1-25107)	56	40
<b>55</b> <b>THE WORD IS OUT</b> JERMAINE STEWART (Arista AL8-8261)	42	11
<b>56</b> <b>LET ME BE THE ONE</b> ANGELA BOFILL (Arista AL8-8258)	48	9
<b>57</b> <b>FINDER OF LOST LOVES</b> DIONNE WARWICK (Arista AL8-8262)	—	1
<b>58</b> <b>RUN D.M.C.</b> □ (Profile PRO-1202)	49	42
<b>59</b> <b>LOVE LANGUAGE</b> ★□ TEDDY PENDERGRASS (Asylum 60317-1)	53	31
<b>60</b> <b>WAKING UP WITH THE HOUSE ON FIRE</b> □ CULTURE CLUB (Virgin/Epic OE 39881)	61	14
<b>61</b> <b>MADONNA</b> ★■ (Sire/Warner Bros. 9 23867-1)	57	74
<b>62</b> <b>LOVE LETTERS</b> THE FORCE M.D.'S (Tommy Boy TBLP 1003)	62	15
<b>63</b> <b>THOMAS McCLARY</b> (Motown 6121ML)	60	5
<b>64</b> <b>JERMAINE JACKSON</b> ★□ (Arista AL8-8203)	64	41
<b>65</b> <b>CONTACT</b> DREAMBOY (Qwest/Warner Bros. 9 25163-1)	67	17
<b>66</b> <b>SEND ME YOUR LOVE</b> ★ KASHIF (Arista AL 8 8205)	58	34
<b>67</b> <b>INSIDE MOVES</b> ★ GROVER WASHINGTON, JR. (Elektra 9 60364-1)	65	14
<b>68</b> <b>VICTORY</b> ★■ JACKSONS (Epic OE 38946)	59	32
<b>69</b> <b>APOLLONIA 6</b> (Warner Bros. 9 25108-1)	69	19
<b>70</b> <b>SOMETHINGS NEVER CHANGE</b> STYLISTICS (Streetwise 3304)	63	11
<b>71</b> <b>ALL OF YOU</b> LILLO THOMAS (Capitol SF-12346)	72	28
<b>72</b> <b>SO ROMANTIC</b> EVELYN "CHAMPAIGN" KING (RCA AFL 1-5308)	71	19
<b>73</b> <b>DANGEROUS</b> BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	66	46
<b>74</b> <b>LOOKIN' FOR TROUBLE</b> JOYCE KENNEDY (A&M SP-4996)	74	29
<b>75</b> <b>WOMAN IN FLAMES</b> CHAMPAIGN (Columbia FC 39365)	75	16



**CIRCUITRY PLUGS INTO ATLANTIC** — Atlantic Records recently announced the signing of vocalist/composer/multi-instrumentalist Sam Bostic, hailing from the northern California town of Richmond. The unit's debut Atlantic album is entitled "Circuitry — Starring Sam Bostic." Produced by Harold Beatty M.D.A.P., with Edward Holland, Jr. serving as executive producer, the LP features the new single, "Cold Tears." Shown celebrating the signing of Sam Bostic (seated) by Atlantic Records are, from left: Standing: Brian Holland, Edward Holland, Atlantic A&R rep Kenny Ostin, producer Harold Beatty, Atlantic president Doug Morris and attorney Richard Davis.

## Motown Record Corporation Wins Pickwick Distribution Lawsuit

LOS ANGELES — A Federal District Court jury in Los Angeles returned a verdict for Motown Record Corporation against Pickwick International Inc. awarding Motown \$250,000 in damages. The jury rejected Pickwick's pricing claims against Motown and also returned a verdict for Motown on Pickwick's counterclaim.

According to Motown the suit arose out of Pickwick's termination of distribution without notice. Motown filed suit in 1983 claiming Pickwick breached a written distribution agreement when, without any notice it closed the distributorship doors in late March, 1983, stating that it was conducting a "normal" inventory. This was at the time Arista announced it was withdrawing from independent distribution and going to RCA.

According to Motown, Pickwick had, in fact, locked its warehouses, sent its employees home and never resumed independent distribution. Pickwick was then the distributor of Motown product principally in the Atlanta and Miami areas and in Los Angeles and on the west coast. Motown claimed that it was some time before it could arrange replacement distribution in those areas and was damaged as a result.

The jury found that Pickwick breached the distribution agreement and awarded damages. Motown presented evidence that it has reduced the damages by obtaining replacement distribution and limiting the time it was not represented in those markets.



**SIMON "COMPLEATS" DEAL** — R&B recording artist, Joe Simon, recently signed with Compleat Records. (See the Rhythm Section). Shown left to right are: Charles Fach, Compleat Records president; John Cerami, Simon's manager; Joe Simon; Skip Scarborough, Simon's producer; Henning Jorgensen, Compleat Records vice-president.

# TOP 100 BLACK CONTEMPORARY SINGLES

February 23, 1985

	Weeks On 2/16 Chart		Weeks On 2/16 Chart		Weeks On 2/16 Chart
<b>1 MR. TELEPHONE MAN</b> NEW EDITION (MCA 52484)	1	<b>33 CITY GIRL</b> RONNIE LAWS (Capitol B 5421)	28	<b>67 CAN I</b> CASHMERE (Philly World/Atlantic 7-99682)	49
<b>2 MISSING YOU</b> DIANA ROSS (RCA PB-13966)	5	<b>34 NEW ATTITUDE</b> PATTI LABELLE (MCA 52517)	42	<b>68 BE READY FOR LOVE</b> KLIQUE (MCA 52483)	76
<b>3 GOTTA GET YOU HOME TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99710)	2	<b>35 METHOD OF MODERN LOVE</b> DARYL HALL & JOHN OATES (RCA PB-13970)	41	<b>69 THIN WALLS</b> THOMAS McCLARY (Motown 1768MF)	45
<b>4 BEEP A FREAK</b> THE GAP BAND (Total Experience/ RCA TES1-2405)	4	<b>36 THIS TIME</b> CHAMPAIGN (Columbia 38-04721)	37	<b>70 IN MY HOUSE</b> MARY JANE GIRLS (Gordy/Motown 1741GF)	83
<b>5 EASY LOVER</b> PHILIP BAILEY (DUET WITH PHIL COLLINS) (Columbia 38-04679)	7	<b>37 OPERATOR</b> MIDNIGHT STAR (Solar/Elektra 7-69684)	25	<b>71 JUST FOR YOU</b> THE CONTROLLERS with VALERIE DENECE (MCA 52511)	78
<b>6 TREAT HER LIKE A LADY</b> THE TEMPTATIONS (Gordy/Motown 1765 GF)	3	<b>38 BE YOUR MAN</b> JESSE JOHNSON (A&M 2702)	43	<b>72 TOUCH ME (ALL NIGHT LONG)</b> WISH featuring FONDA RAE (Personal 1001)	57
<b>7 THE MEN ALL PAUSE</b> KLYMAXX (Constellation/MCA 52486)	8	<b>39 LOVIN'</b> JONZUN CREW (Tommy Boy TB 850-7)	39	<b>73 RHYTHM OF THE NIGHT</b> DeBARGE (Motown 1770GF)	—
<b>8 TONIGHT</b> READY FOR THE WORLD (MCA 52507)	12	<b>40 AT LAST YOUR MINE</b> CHERYL LYNN (Private I/CBS ZS4 04736)	44	<b>74 BELINDA</b> GRADY HARRELL (Constellation/MCA 52485)	55
<b>9 MISLED</b> KOOL & THE GANG (De-Lite/PolyGram 880 431-7)	6	<b>41 ROXANNE'S REVENGE</b> ROXANNE SHANTE (Pop Art 1406)	47	<b>75 WEEKEND GIRL</b> THE S.O.S. BAND (Tabu/CBS ZS4 04776)	84
<b>10 THE BORDERLINES</b> JEFFREY OSBORNE (A&M 2695)	11	<b>42 HALF CRAZY</b> JOHNNY GILL (Cotillion/Atlantic 7-99671)	48	<b>76 CONTAGIOUS</b> WHISPERS (Solar/Elektra 7-69683)	60
<b>11 SUGAR WALLS</b> SHEENA EASTON (EMI America B-8253)	14	<b>43 MY TIME</b> GLADYS KNIGHT & THE PIPS (Columbia 38-04761)	52	<b>77 SETTLE DOWN</b> LILLO THOMAS (Capitol B-5440)	86
<b>12 HANG ON TO YOUR LOVE</b> SADE (Portrait/CBS 37-4664)	13	<b>44 CAN YOU FEEL IT</b> FAT BOYS (Sutra SUD 029)	50	<b>78 MY GIRL LOVES ME</b> SHALAMAR (Solar/Elektra 7-69660)	—
<b>13 20/20</b> GEORGE BENSON (Warner Bros. 7-29120)	15	<b>45 WHO'S GONNA MAKE THE FIRST</b> MOVE RAY, GOODMAN & BROWN (Panoramic PRI-201A)	46	<b>79 I WANT TO KNOW WHAT LOVE IS</b> NEW JERSEY MASS CHOIR (featuring DONNIE HARPER, DONALD MALLOY & SHERRY McGEHE) (Savoy SCS 0004)	88
<b>14 ROXANNE, ROXANNE</b> UTFO (Select FMS 62254)	16	<b>46 HEARTBEAT</b> DAZZ BAND (Motown 1775MF)	61	<b>80 TAKE ME WITH U</b> PRINCE AND THE REVOLUTION (Duet With APOLLONIA) (Warner Bros. 7-29079)	—
<b>15 NIGHTSHIFT</b> COMMODORES (Motown 1773 MF)	21	<b>47 A FORK IN THE ROAD</b> REBBIE JACKSON (Columbia 38-04765)	53	<b>81 DOWN ON THE STREET</b> SHAKATAK (Polydor/PolyGram 881 064-7)	90
<b>16 LOVE IN MODERATION</b> GWEN GUTHRIE (Island/Atlantic 7-99685)	17	<b>48 'TILL MY BABY COMES HOME</b> LUTHER VANDROSS (Epic 34-04760)	64	<b>82 YOU SEND ME</b> THE MANHATTANS (Columbia 38-04754)	—
<b>17 NEUTRON DANCE</b> POINTER SISTERS (Planet/RCA YB-13951)	19	<b>49 KISS AND TELL</b> ISLEY, JASPER, ISLEY (Magic Sound/ CBS ZS4 04741-3)	54	<b>83 RAINBOWS</b> EUGENE WILDE (Philly World/Atlantic 7-99675)	—
<b>18 LIKE A VIRGIN</b> MADONNA (Sire 7-29210)	9	<b>50 HE'S A COBRA</b> ROCKWELL (Motown 1772MF)	51	<b>84 SCIENTIFIC LOVE</b> MIDNIGHT STAR (Solar/Elektra 7-69659)	—
<b>19 THIS IS MY NIGHT</b> CHAKA KHAN (Warner Bros. 7-29097)	24	<b>51 OUT OF CONTROL</b> EVELYN "CHAMPAGNE" KING (RCA PB 13980)	56	<b>85 JAMIE</b> RAY PARKER, JR. (Arista AS 1-9293)	62
<b>20 I WOULD DIE 4 U</b> PRINCE AND THE REVOLUTION (Warner Bros. 7-29121)	10	<b>52 LOVERIDE</b> NUANCE featuring VIKKI LOVE (4th & B'way/Island BWAY 409)	30	<b>86 COOL OUT</b> MAGNUM FORCE (Paula 1244)	—
<b>21 REQUEST LINE</b> ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy 230)	22	<b>53 HARD TIMES</b> LONNIE HILL (Urban Sound 779)	58	<b>87 YOU USED TO HOLD ME SO TIGHT</b> THELMA HOUSTON (MCA 52491)	63
<b>22 CARELESS WHISPER</b> WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)	26	<b>54 SIGN OF THE TIMES</b> GRANDMASTER FLASH (Elektra 7-69677)	59	<b>88 NEVER TOO LATE</b> KEVIN WELLS (Beverly Glen Music BG2019-A)	—
<b>23 LOVE LIGHT IN FLIGHT</b> STEVIE WONDER (Motown 1769MF)	18	<b>55 LOVERBOY</b> BILLY OCEAN (Jive/Arista JS 1-9284)	40	<b>89 DO WHAT YOU DO</b> JERMAINE JACKSON (Arista AS1-9279)	72
<b>24 OUTTA THE WORLD</b> ASHFORD & SIMPSON (Capitol B 5435)	27	<b>56 KING OF ROCK</b> RUN D.M.C. (Profile PRO-5064)	70	<b>90 LET ME BE THE ONE</b> ANGELA BOFILL (Arista SL 9312)	—
<b>25 RAIN FOREST</b> PAUL HARDCASTLE (Profile PRO-7059)	20	<b>57 BACK IN STRIDE</b> MAZE featuring FRANKIE BEVERLY (Capitol B 5431)	—	<b>91 MECHANICAL EMOTION</b> VANITY (Motown 1767MF)	73
<b>26 PRIVATE DANCER</b> TINA TURNER (Capitol B 5433)	33	<b>58 SOME KINDA LOVER</b> WHISPERS (Solar/Elektra 7-69658)	67	<b>92 OOH LOVE</b> KASHIF (Arista AS1-9300)	68
<b>27 THE BIRD</b> THE TIME (Warner Bros. 7-29094)	32	<b>59 WE BELONG TOGETHER</b> ROCKIE ROBBINS (MCA 52516)	65	<b>93 LOVERGIRL</b> TEENA MARIE (Epic 34-04619)	77
<b>28 BASKETBALL</b> KURTIS BLOW (Polydor/PolyGram 880 529-7)	29	<b>60 BOOGIE DOWN</b> MAN PARRISH (Sugar Scoop SS 430)	66	<b>94 SHOW ME</b> GLENN JONES (RCA PB-13873)	85
<b>29 (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU</b> WILTON FELDER (featuring BOBBY WOMACK and introducing ALLTRINNA GRAYSON) (MCA 52462)	35	<b>61 SOLID</b> ASHFORD AND SIMPSON (Capitol B-5399)	38	<b>95 ELECTRIC BOOGALOO</b> OLLIE & JERRY (Polydor/PolyGram 881 461-7)	89
<b>30 FREAKS COME OUT AT NIGHT</b> WHODINI (Jive/Arista JS1-9302)	34	<b>62 FORGIVE ME GIRL</b> FORCE M.D.'S (Tommy Boy TB 851-7)	69	<b>96 THE WORD IS OUT</b> JERMAINE STEWART (Arista AS 1-9256)	91
<b>31 CHANGE YOUR WICKED WAYS</b> PENNYE FORD (Total Experience/RCA TES 1-2404)	31	<b>63 FINDER OF LOST LOVES</b> DIONNE WARWICK & GLENN JONES (Arista AS 1-9281)	71	<b>97 COOL IT NOW</b> NEW EDITION (MCA 52455)	95
<b>32 YO' LITTLE BROTHER</b> NOLAN THOMAS (Emergency/Mirage 7-99697)	23	<b>64 EDGE OF THE RAZOR</b> STEPHANIE MILLS (Casablanca/PolyGram 880 445-7)	36	<b>98 DANCIN' TO BE DANCIN'</b> SKYY (Salsoul/RCA S7 7077)	79
		<b>65 BAD HABIT</b> JENNY BURTON (Atlantic 7-89583)	75	<b>99 YOU ARE MY LOVER</b> BLACK IVORY (Panoramic PRI 200A)	81
		<b>66 GIMME, GIMME, GIMME</b> NARADA MICHAEL WALDEN (Duet with PATTI AUSTIN) (Warner Bros. 7-29077)	74	<b>100 FAST GIRLS</b> JANET JACKSON (A&M 2693)	80

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

A Fork In The Road (Jobette—ASCAP)	47	Gimme, Gimme (Gratitude Sky—ASCAP/Bellboy/ Polo Grounds—BMI)	66	Misled (Delightful—ASCAP)	9	Sign Of The Times (Flash-O-Matic—ASCAP)	54
At Last (April/Is Hot Music/Wilbet—ASCAP)	40	Gotta Get You (Philly World/Great Alps—BMI)	3	Missing You (Brockman—ASCAP)	2	Solid (Nick-O-Val—ASCAP)	61
Basketball (Neutral Gray/MoFunk/Original JB/Moko Jumbi—ASCAP/BMI)	28	Half Crazy (De Creed—BMI/Large Jar—ASCAP)	42	Mr. Telephone Man (Raydiola—ASCAP)	1	Some Kinda (Hip Trip/Midstar—BMI)	58
Back In Stride (Amazment—BMI)	57	Hang On To Your Love (ADU/MATTEW MAN/ MCPS)	12	My Girl (Hiptrip/Lakiva/Irving/Dark Idol—BMI)	78	Sugar Walls (Tionna—ASCAP)	11
Bad Habit	65	Hard Times (Hills Hideaway—BMI/Varieta—BMI)	53	My Time (Bubs—ASCAP/Ljesrika—BMI/ Shakeji—ASCAP)	43	Take Me (Controversy—ASCAP)	80
Beep A Freak (Temp Co.—BMI)	4	Heartbeat (Jobete/Dazzberry Jam/J. Regg—ASCAP)	46	New Attitude (Unicity/Robinhill/Off Backstreet/Brass Heart/Rockomatic—ASCAP—BMI)	34	'Till My Baby (April/Uncle Ronnie's/Thriller Miller/ Adm. by MCA)	48
Belinda (Petite Papa—ASCAP Juhv Laws—BMI)	74	He's A Cobra (Jobete—ASCAP)	50	Nightshift (Walter Orange—ASCAP/Tuneworks/Right- song/Franne Golde—BMI)	15	The Bird (Tionna—ASCAP)	27
Be Ready (Temp—BMI)	66	In My (Stone City—ASCAP Adm. Jay Warner)	70	No Matter (ABKCO/Ashtay—BMI)	29	The Borderlines (WB/Zubaidah—ASCAP)	10
Be Your Man (Crazy People/Almo—ASCAP)	38	I Want (Sommerest Songs/Evan Songs Ltd.—ASCAP)	79	Ooh Love (Kashif/Music Corp. of America—BMI)	92	The Men All Pause (Spectrum VII—ASCAP)	7
Boogie Down (Not Listed)	60	I Would Die 4 U (Controversy—ASCAP)	20	Outta The World (Nick-O-Val—ASCAP)	24	The Word (10 Music Ltd. Adm. by Nymph—BMI/ Warner Bros.)	96
Can I (Philly World—BMI/Persempre—ASCAP)	67	Jamie (Raydiola—ASCAP)	85	Private Dancer (Straitjacket/Almo Music—ASCAP)	26	Thin Walls (Sookloozzy/Rightsong/Pomer Rants—BMI/Macawrite/ASCAP)	69
Careless Whisper (Chappel—ASCAP)	22	King Of Rock (Protoons/Rush-Groove—ASCAP)	56	Rain Forest (Oval Music LTD.)	25	This Is My (CBS Songs/Science Lab—ASCAP)	19
Can You Feel (Amber Pass/Kuwa/Green Ogre/Stuck- ey—ASCAP/Fools Pray—BMI)	44	Just For You (Nick Johnson/Tower High—BMI)	71	Request (Anjue/Stacy & Bros.—ASCAP)	21	This Time (Walkin'/BMI)	36
Change Your Wicked Ways (TX Pub.—ASCAP/ Temp—BMI)	31	Kiss And Tell (April/JJ Publishing—ASCAP)	49	Rhythm (Edition Sunset (Adm. by Arista)—ASCAP)	73	Tonight (Ready For The World—BMI)	8
City Girl (Colgems-EMI/Sweetbeat—ASCAP)	33	Let Me Be The One (Not Listed)	90	Roxanne's Revenge (Pop Art—ASCAP)	41	Touch Me (Personal/Memory Lane—ASCAP)	72
Contagious (Hip Trip/Midstar—BMI)	76	Like A Virgin (Billy Steinberg/Denise Barry—ASCAP)	18	Scientific Love (Hip Trip/Midstar—BMI)	84	Treat Her (Jobete/Tail Temptations—ASCAP)	6
Cool It Now (New Generation—ASCAP)	97	Love In Moderation (Kenya—BMI)	16	Settle Down (Bush Burnin'/Johnnie Mae—ASCAP—BMI)	77	20/20 (April/Random Notes/Stephen A. Kipner Ad- min. By April—ASCAP)	13
Cool Out (Su-Ma/Two Starr—BMI)	86	Love Light (Jobete/Black Bull—ASCAP)	23	Show Me (The New Music Group/MCA—BMI)	94	We Belong Together (Fire Horse/Rainbow Horse adm. by Bug—ASCAP—BMI)	59
Dancin' To Be (One to One—ASCAP)	98	Lovin' (Boston int'l./T-Boy—ASCAP)	39	Sign Of The Times (Flash-O-Matic—ASCAP)	54	Weekend (Flyte Time Tunes/Avant Garde—ASCAP)	75
Do What (Unicity/Ra Ra La/Aldente—ASCAP)	89	Loverboy (Zomba/Willesden)	55	Solid (Nick-O-Val—ASCAP)	61	Who's Gonna Make (Goody/Dark Cloud—BMI)	45
Down On The Street (Skratch—PRS)	81	Lovergirl (Midnight Magnet—ASCAP)	93	Some Kinda (Hip Trip/Midstar—BMI)	58	You Are My Lover (Crystal Eyes/David Hart—ASCAP)	99
Easy Lover (Sir & Trini/Phil Collins/Pun Music/New East—ASCAP)	5	Loveride (Fresh Ideas—ASCAP)	52	Some Kinda (Hip Trip/Midstar—BMI)	58	Yo' Little Brother (Jobete/Not Fragile—BMI)	32
Edge Of The Razor (Screen Gems-EMI/Snow—BMI)	64	Mechanical (Jobete/Wolf Toons—ASCAP)	91	Thin Walls (Sookloozzy/Rightsong/Pomer Rants—BMI/Macawrite/ASCAP)	69	You Used To Hold Me So Tight (Flyte Time Tunes—ASCAP)	87
Electric Boogaloo (Ollie Brown Sugar Music/Go Glo—ASCAP)	95	Method Of Modern Love (Hot-Cha/ Unichappel—BMI)	35	This Is My (CBS Songs/Science Lab—ASCAP)	19	You Send (ABKCO—BMI)	82
Finder Of Lost (Spelling Ventures/New Hidden Val- ley—ASCAP/SVO/Carole Bayer Sager—BMI)	63			Tonight (Ready For The World—BMI)	8		
Forgive Me Girl (T-Boy—ASCAP)	62			Touch Me (Personal/Memory Lane—ASCAP)	72		
Freaks Come Out At Night (Not Listed)	30			Treat Her (Jobete/Tail Temptations—ASCAP)	6		

**NEW EDITION** MR. TELEPHONE MAN

MCA-5515

COOL IT NOW SOON TO BE RELEASED LOST IN LOVE

**PATTI LA BELLE** NEW ATTITUDE

MCA-5553

**KLYMAXX** THE MEN ALL PAUSE

MCA-5529

SOON TO BE RELEASED MEETING IN THE LADIES ROOM

**ROCKIE ROBBINS** WE BELONG TOGETHER

MCA-5526

**READY FOR THE WORLD** TONIGHT

MCA-23527

**KLIQUE** BE READY FOR LOVE

MCA-5532

**WILTON FELDER** FEATURING **BOBBY WOMACK**

MCA-5510

(NO MATTER HOW HIGH I GET)

I'LL STILL BE LOOKING UP TO YOU

**THELMA HOUSTON** (I GUESS) IT MUST BE LOVE

MCA-5527

# TOP 50 12" SINGLES

	Weeks On Chart		Weeks On Chart
1	10	27	4
2	5	28	3
3	9	29	13
4	12	30	15
5	6	31	2
6	15	32	2
7	11	33	1
8	3	34	17
9	3	35	23
10	6	36	1
11	5	37	3
12	6	38	20
13	14	39	1
14	3	40	1
15	14	41	1
16	18	42	13
17	10	43	13
18	3	44	12
19	10	45	6
20	18	46	6
21	6	47	6
22	2	48	10
23	24	49	5
24	12	50	25
25	5		
26	25		

## 12" REVIEWS

### MADONNA (Sire 0-20304)

**Material Girl** (6:06) (Brown Rans) (Minong Publishing-BMI) (Producer: Nile Rodgers) (Remix: John "Jellybean" Benitez)

This remix of Madonna's second single from the "Like A Virgin" LP is one of Jellybean's most creative. Inventive and effective intro for DJs and a fun-loving outro which adds some nice vocal effects are the highlights, yet Madonna's lead is still the star here. Guaranteed to be a club hit.

### MARY JANE GIRLS (Motown 67174)

**In My House** (5:00) (James) (Stone City Music/ASCAP) (Producer: Rick James)

A completely sensuous groove dominates "In My House," and while the label says Mary Jane Girls, this cut is pure Rick James. The simple and effective arrangement and lyrics are James' signature.

## THE RHYTHM SECTION

**THE GILL-DED THROAT** — Lots of people were surprised at the power of **Johnny Gill's** voice when the then-16 year old singer gained wide attention two years ago via his duet with **Stacy Lattislaw**, "Perfect Combination." Now that the debonair Mr. Gill has blossomed to a manly 18, it's good to know he's taken his voice with him. His new Cotillion/Atlantic LP "Chemistry" showcases that voice well, through the efforts of veteran producer **Linda Creed**, **Bill Neale** and **Dennis Matkoski**. The first single "Half Crazy" is a typically lush soul ballad made memorable by Gill's firm command of the pop melody, but the follow-up "Can't Wait 'Til Tomorrow" is the real winner, wherein Gill displays the full power of his **Luther Vandross** silkiness and **Stevie Wonder** finesse. Gill clearly is going to be a singer to be reckoned with for some time to come.



**JOHNNY GILL** — The young man with the big voice and three albums already under his belt.

(see black-tie Johnny, above). Despite such images of adulthood, Gill asserts, "The lyrics in my songs give me a clean-cut image. I'm like the average teenager. I don't smoke, I don't drink — call me a square — like the rest of the teenagers, I like girls, I like cars." Gill will probably have plenty of both as that voice becomes more widely known. The attention is not that new to Gill, who has been the focal point of the family gospel group **Johnny Gill and the Wings of Faith**. Gill will be out on a promotional tour this May. He hopes to translate his current success into an acting career. Another collaboration with Lattislaw is also in his future.

**THE COMPLEAT JOE SIMON** — The veteran **Joe Simon** has signed with Nashville's Compleat Records. Simon is perhaps best known for his 1969 Grammy award-winning single "Choking Kind," and the hits "Power of Love" and "Drowning In The Sea of Love." Simon's first release for Compleat will be "It Turns Me Inside Out." The song was a major hit for country artist **Lee Greenwood** but has never been released to black radio. Simon's version was produced by veteran **Skip Scarborough** at Nashville's Bullet Recording. Release date is March 1. Compleat is distributed by PolyGram in the U.S.

**RICHIE IN PRINT** — The new Dell biography of **Lionel Richie** has been released. The book, by entertainment journalist **Roberta Pluzik**, includes interviews with Richie and wife **Brenda**, who consented to answer questions and allow the author to interview friends and associates even though for legal reasons the book is labeled "unauthorized."

**WHERE ARE THEY NOW DEPT.** — The **Village People** are on a three week promotional tour of Europe to support the release of their new album "Sex Over The Phone," (the LP has no distributor in the U.S. as yet, but French imports, on CBS-distributed Black Scorpio, have been seen in the stores.) The promo tour includes the San Remo Song Festival in Italy and TV appearances in France, Germany, Italy and England, where the group will headline a Hippodrome show this Thursday (21). The title track from the LP has already made top 40 in England, despite being banned by the BBC.

After a three-year-hiatus the group, one of the major acts of the disco period with the hits "San Francisco," "Macho Man," "YMCA" and "In The Navy," began recording last September, following a successful tour of Australia. "The album is a mixture of contemporary pop and dance music with some R&B flavor," says **Jacque Morali**, the group's longtime producer. "Besides the album track, we decided to rush release a special 12-inch dance version of "Sex," which was entirely re-recorded last week." The group's live show, according to Can't Stop Productions, now includes new choreography and costumes with most songs taken from the new album. They still, however perform their hits in a revamped medley.



**THE VILLAGE PEOPLE** — "Macho Men" still on the move, on the continent.

**NOTES IN THE NIGHT** — The cable channel service for kids, Nickelodeon, is holding a "Yours Truly **Michael Jackson**" contest this week. Grand Prize winners, to be announced on the channel's **Nick Rocks: Video to Go** program March 21, will receive either a "Billie Jean" hat, an autographed photo from Michael's private collection, a personalized signed letter or a Michael Jackson multi-platinum album, customized for the winner. The promotion is officially authorized by Jackson's manager, **Frank Dileo**. . . **Kool & The Gang** will be the first act available on product for Pioneer's new combo CD/Laserdisc player. The disc is a digitally recorded production of the group's recent New Orleans concert . . . **Bob Schwaid's** Sight and Sound Management has acquired **Tabu/CBS** artists the **S.O.S. Band** for representation. The band joins **Evelyn "Champagne" King**, **Switch** and **Jonathan Fearing** on the Sight and Sound roster.

# Black History Month 1985

## CASH BOX

### The Musical Importance Of Black History Month

By David Adelson

LOS ANGELES — "The idea of Black History Month goes all the way back to 1926," explained Spencer Weston, assistant executive director for the Afro-American Historical and Cultural Museum in Philadelphia. "It was started by a man named Carter G. Woodson who established Negro History Week. His idea was to raise the level of recognition of the accomplishments and contributions that black people have made to American society."

Weston explained the evolution of Woodson's idea as the decades passed. "What happened in the late '60s and early '70s was the black consciousness movement began and flourished and the week was expanded to a month. Today you'll find all types of celebrations, tributes and programs that are aimed at some aspect of the black experience."

One aspect of the black experience that has left its indelible mark on American culture is music.

"Black artists and entertainers have made an incredible impact or contribution to western music that has been enjoyed and appreciated by people all over the world," said Tom Draper vice president, black music marketing for Warner Bros. Records. "I think there has been an awakening, a tearing down of barriers and I think as we become more homogenized as people, black music will become even more of an influence on society."

Draper cited the educational importance of Black History Month. He stated "this is an imperfect world that we live in and I don't know if we'll ever achieve a level of utopia so that all will receive a similar level of recognition and compensation. All we can do is work to right these wrongs. The important thing is to try to overcome those ills."

Willie Dixon reflected a moment on the countless number of artists that have covered his tunes, many of them finding fortune through those recordings. The legendary blues composer/

performer and founder of the Blues Heaven foundation (an organization dedicated to furthering and protecting the blues and blues musicians) claimed he doesn't get angry when he thinks of the many black artists that never received just compensation for their musical contributions. "I don't get angry because I feel time will change it all any way," said Dixon. "People take advantage of others because of their ignorance. It means that people haven't been exposed to the true facts."

"Black History Month is important because the more people look at it, the better recognition and respect the art will get," said Dixon. "When you've given your proper attention to something, you get deeper into it. Subsequently you get a deeper respect."

"Black History Month is very important," said PolyGram's vice president of promotion, urban contemporary/black music division, Rowena Harris. "Music is a way of life whether it's for baptizing people, singing in a choir, weddings or whatever."

"However horrible the middle passage was, a lot of slaves found time to sing," Harris explained. "During slavery when people were picking cotton in the fields there was always music whether it was music of sorrow or happiness. It has always been a part of our lives."

Harris reflected on the black influence on rock and roll. "You have your Chuck Berry's, your Little Richard's, your Sam Cooke's and your Jackie Wilson's. Every now and then you can hear these people in the new stars we have today."

"In the past they called them race records," said Harris. "The only way they were going to get mass appeal was to have somebody white cut it. I can't get angry about it. It upsets me but I just keep hoping that the black artists that are coming up today learn from the past."

"Black History Month gives us the opportunity to explore the history of black music, from the early days up until the present time," said Manhattan Records vice president of black music marketing, Varnell Johnson. "From the Paul Robeson days to the present days of Michael Jackson you have to have a chance to educate the young and this affords us that opportunity on a national level. It gives everyone a chance to reemphasize black music."

"Recognizing the musical aspect of Black History Month is important because a lot of artists were not given their just due and black music probably influences every form of music today including some country," said Johnson. "I see the month as a vehicle to educate

the young on the history of black music and its influence."

And the future of black music? "I think it will be up there where it should be — at the forefront of the music industry, not taking a back seat to any musical form but being a leader," replied Johnson. "It's already started to happen," he added. "It's music plain and simple. There's no way Michael Jackson's last album could have been a black music album and this one pop. It's the same artist, it's music. All of a sudden now Prince is a rock and roller, it's what Prince has been doing all along. Now Tina's a pop artist. Tina has always been a pop artist. Those

are the kind of things that are being recognized now."

Johnson concluded, "I'll look at the top three or four artists — Michael Jackson, Lionel Richie, Prince — and then I'll say top black artist. Well, they're not just making great black music. They're making great music period. So the fusion is definitely coming together. It's music and it's working."

The Afro-American Museum's Weston stated plainly, "we must retain, maintain and project that tradition of black music and its importance to the culture of this country. It's crucial."



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#1 HIT "GOTTA GET YOU HOME TONIGHT"



Chuck Berry

# Black History Month 1985

## In The Jazz Of '85, The Present Is The Past

by Lee Jeske

In 1959, Ornette Coleman — at the time the avante-gardiest of the avante-garde — boldly titled an album "Tomorrow Is The Question." To the jazz musicians of 1985 — young and old alike — it seems that an apt title for any one of a hundred records is "Yesterday Is The Question." The entire history of jazz is being utilized and evaluated, indeed other forms of black music — rhythm and blues, gospel, reggae, blues — are being employed by



**Branford Marsalis**

musicians who can only be categorized by their refusal to be categorized.

Many of today's younger musicians grew up listening to what their peers were listening to — soul music, rock and roll, pop. They weren't born into the jazz world, they chose the jazz world. Many of them also went to music schools, so while they were studying Ellington and Monk by night, they were concentrating on Bartok and Mozart during the day. The result is that today's musician is well versed in all sorts of music, is interested in all sorts of music, and approaches jazz without prejudice or awe. In other words, while many of the older jazz players remember the trial by fire that Charlie and Dizzy Gillespie went through in putting bebop across, or that Ornette Coleman and Cecil Taylor went through in advancing the avant-garde, to players born in the 50s and 60s, it is all part of history. They didn't necessarily hear Louis Armstrong before Roy Eldridge; their study of jazz wasn't necessarily chronologically ordered. In many cases, they just let their ears fall where they would.

Saxophonist Branford Marsalis, one of the musicians born in the 60s, used to giggle with his brother Wynton over how old the records in his father's collection were — Branford was an Earth, Wind and Fire man. When he did start listening to jazz saxophonists, he did so higgledy-piggledy. First he became enamored of Cannonball Adderley — learning Adderley's solos by rote — then he dipped heavily into Wayne Shorter ("I was scared to deal with John Coltrane," he says, "because everybody who tried to sound like him failed and they just get locked into a cheap sound"), before becoming interested in Ornette Coleman.

"I had to learn something about Wayne to get into Ornette," he says. "Ornette was just too far advanced, you can't just jump into Ornette. When I was with Blakey's band . . . I'd decide, 'Well, who do you want to play like today?' So I'd bring a couple of Ornette tapes on the gig and some Lester Young tapes on the gig. And I would just sit there and dissect that music."

Cannonball Adderley to Wayne Shorter to Ornette Coleman to Lester Young. A circuitous route, history-wise, but a perfectly logical route to somebody just getting involved in playing jazz.

At the same time, many of the musicians who were part of the 60s avante-garde have delved into the history of the music. Drummer Barry Altschul says, "There are a bunch of people now who for many years have been what would be called avant-garde musicians and who are now finished with that period of experimentation and are now open to use the history as well as what they discovered. This would do what bebop did for the music — progress it."

While jazz eclecticism is certainly omnipresent here in the 80s, there were always players who emphasized and utilized, their musical pasts. Charles Mingus, Rahsaan Roland Kirk, Mary Lou Williams, Sun Ra and others played music that combined foresight with hindsight all through their careers. And the Association for the Advancement of Creative Music in Chicago, one of the prime forces in the music of the past two decades, always emphasized history — Muhal Richard Abrams, one of the AACM's leading lights, would play Willie "The Lion" Smith compositions back-to-back with raucous improvisations.

So how does all this stack up in 1985? Well, directly, it can be seen in such living repertory bands as the Mingus Dynasty (which concentrates on the music of Charles Mingus), the vibration Society



**Charles Mingus**

(Rahsaan Roland Kirk), Bob Wilber's Bechet Legacy (Sidney Bechet), Sphere (Thelonious Monk), Panama Francis and the Savoy Sultans, (The Savoy Sultans) Old and New Dreams (Ornette Coleman), Django's Music (Django Reinhardt), and the Duke Ellington Orchestra led by Mercer Ellington.

It can be seen in albums of Amina Claudine Myers playing Bessie Smith, Air playing Jelly Roll Morton and Scott Joplin, Arthur Blythe playing Thelonious Monk, and Wynton Marsalis, Keith Jarrett, Larry Coryell and many others, playing standards (David Murray, one of the top young saxophonists, recorded "Body and Soul," the oldest saxophone warhorse, on his last album). It can be seen in concerts like one Frank Low did of the music of W.C. Handy.

It can be seen in collaborations like "Clarinet Summit" (which brought Jimmy Hamilton, the great Ellington clarinetist, together with John Carter, Alvin Batiste and David Murray, "Pieces of Time" (which united bebop drum pioneer Kenny Clarke with Don Moye, Andrew Cyrille and Milford Graves), the James Newton



**Art Ensemble Of Chicago**

Flute quartet (which includes Frank Wess, who helped bring the flute to the forefront with the Count Basie Band), the recent teaming of violinists L. Subramaniam and Stephanie Grappelli and the various projects of drum great Max Roach (including duets with Cecil Taylor and Anthony Braxton).

But this ability to encompass the entire history of jazz into one contemporary element can be best seen in the bands and players who blend their influences into a giant stewpot and indelibly season it all as their own. The Henry Threadgill Sextet, Olu Dara and his Okra Orchestra, the David Murray Octet, the Craig Harris Aquastra and the veteran Art Ensemble of Chicago, all seamlessly meld bebop, free jazz, the blues, gospel, rhythm and blues, and who-knows-what-else into an original olio. Growling, plunger-muted trumpets, stride pianos, tailgating trombones and everything else is employed — nothing is old-fashioned, nothing is too corny, nothing is impossible. Alto saxophonist Oliver Lake, for example, can lead two separate bands — a contemporary jazz ensemble and Jump Up, a reggae/

jazz dance band — and still be part of the World Saxophone Quartet. And Lester Bowie, when he's not part of the Art Ensemble, leads both the Brass Phantasy, which includes "In the Still of the Night" and other r'n'b classics in its repertoire, and the well-named From the Root to the Source Band, which has little trouble in moving from "He's Got the Whole World in His Hands" to a free improvisation to "Let the Good Times Roll" to "Everything Must Change," with three r'n'b/gospel singers singing up a storm every step of the way.

And that's not all. Anthony Davis and many other players are blending classical music in with their jazz — making the composition as important as the playing of the composition. Violinist Billy Bang and a few others are even mixing country music into their portfolios — who'd ever have thought that a contemporary jazz album would include a version of "Skip to My Lou?" And many players are delving even further back — Craig Harris performs on the didjeridoo, an Australian aboriginal instrument, Jay Hoggard performs on the balafon, an African precursor of the vibes and other instruments of the ancient world are finding their ways to the modern jazz stage.

The Art Ensemble sometimes uses the slogan, "Great Black, Ancient to the Future," and that about sums it up.

Says Craig Harris, "Through my travels, a big influence over me has been Africa and Australia. At a festival in Africa I heard a couple of representatives from every country in Africa, from every country in the world. You could see the African diaspora — like I'd go into one room and I'd see an Algerian orchestra playing violins, cellos and basses, and I'd go into another room and see a ceremony with chicken heads being cut off and drums and stuff. So you really get to see how broad this thing is — it's broad, it's broad, it's an endless reservoir to draw from. It's just getting back to the root. That's pretty much it."



**Craig Harris**





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# Black History Month 1985

## Memphis Sings The Blues

### Remembering Their Black Roots

by Sharon Raiford Crews

**Editor's Note:** Sharon Raiford Crews is a freelance writer who has spent the past few months talking with those who helped establish Memphis as an innovator of American music styles. She talks candidly with those offsprings of the blues, both black and white, who share a common bond: their black roots.

MEMPHIS — Ever since W.C. Handy first pushed his distinctive sound through a cornet in P. Wee's Saloon on Beale Street, Memphis has had a phenomenal impact on all types of music. The blues — in its rhythmic raw form — was a sultry, mournful tune born from the guts of Southern black slaves and nurtured by Handy, a talented black composer, who popularized blues music in the early 1900s.

The blues grew at an infectious and sassy pace, positively contaminating the music world — an industry eager to modify an original art form. By the time the 20th century had reached its 50th birthday, the blues had given transcendent birth to quintuplets: jazz, country, rhythm & blues, rockabilly and rock 'n' roll.

For those like rock 'n' roller Elvis Presley and pioneer country recording ace Jimmie Rodgers, it was the blues that gave them a propulsive shot at becoming legends.

"They, like most of the blues babies, were influenced by black music and they never hid that fact from anybody," says mellow-speaking bluesman B.B. King, who's credited with introducing the blues to white America almost single-handedly.

While King, best known for "The Thrill Is Gone," was inspiring a new generation of blues/rock guitarists, including Eric Clapton and Jimi Hendrix, Memphis and Sun Records were cultivating a hybrid of blues.

By the mid-50s, rockabilly's Carl Perkins ("Blue Suede Shoes") and Jerry Lee Lewis ("Whole Lotta Shakin'"), country's Johnny Cash ("I Walk The Line"), jazz pianist/songwriter Charlie Rich ("Lonely Wee-

kends"), and rock 'n' rollers Roy Orbison ("Ooby Dooby") and Presley ("That's All Right") were taking their bows.

In the 1960s, a high-revving marriage of R&B and gospel resulted in Stax, one of the hottest soul labels in the country. Memphis disc jockey Rufus Thomas and his daughter, Carla ("King and Queen"), Booker T. and the MGs ("Green Onion"), Sam and Dave ("Hold On, I'm Coming"), Otis Redding & the Bar-Kays ("These Arms of Mine") and Wilson Pickett ("In the Mid-night Hour") quickly became household names.

"I was actually groomed for stardom by Sun Records," says Thomas, recalling his 10-year climb to fame. "Back in '52, I made an R&B single called 'Bearcat,' becoming one of the first black singers on the Sun label. The studio always tried to push the black sound."

In fact, when Sun Records was yet off the ground, it brought Jackie Brenston (country/western) and Ike Turner (boogie blues) together to produce a hit ("Rocket 88") that gave America its first taste of rock 'n' roll. It worked out fine because few people were aware that the Ike Turner band was black.

"But when 'Bearcat' was released, many white-owned radio stations refused to play it," recalls Thomas, "because the voice was obviously that of a black man."

So Sam Phillips, founder of Sun Records, searched for another singer, a white man, who could comfortably blend country with R&B. "I discovered Elvis and the rest is history. Elvis probably would have been just as popular had he gone straight country," believes Phillips. "But it was his black-influence that made him extraordinarily unique. Elvis always referred to his black musical roots."

Elvis' first hit, "That's All Right," was a traditional blues number written by Arthur "Big Boy" Crudup.

As the blues babies reached individual fame, the popularity of the music that helped put them in the limelight began to fade. Memphis' big-named recording luminaries migrated. Orbison and Rich switched to Nashville's country. Even some of the high-stepping traditional blues artists packed their bags for a more lucrative climate.

Alberta Hunter carried on the blues/jazz tradition in New York, while world-famous Peter "Memphis Slim" Chatman moved to Chicago and eventually to Paris. It was a musical exodus that left Memphis hungry for a tangible taste of its wholesome heritage.

Today, only a handful of artists record in the city as lingering musicians find it difficult to make ends meet.

"There just ain't enough places for us old-timers to play," explains a frustrated "Uncle" Ben Perry, who is often seen wailing the blues in Beale Street's Handy park during the tourism season. "Those who pay good aren't interested in us. I guess it's because we can't draw local crowds like we use to."

Another artist, literally singing the blues

in Memphis, is 76-year-old "Little" Laura Dukes. "My daddy (drummer Alex Dukes) played in Handy's band. He put me on the stage when I was five years old. He would have done it sooner, but mama wouldn't let him," she recalls with the same wide grin that won her the heart of the blues world 71 years ago.

"Before I became a teenager, I was making \$25 a week (and) singing with all the hot numbers. I even did gigs with Bessie Smith," she continues, straightening her posture to a proud stance.

Ms. Smith, considered one of the greatest blues singers of all time, began touring the south at the age of 11 with the Rabbit's Foot Minstrel Show. Before Ms. Dukes was even old enough to cross the street by herself, she and the Chattanooga (TN) native were singing about sex, money and booze.

Ms. Dukes currently performs at Beale St. East, a nightclub which hired her and the Blues Alley All Stars following the abrupt closing of Blues Alley, once a famous tourist attraction. The group is one of the last threads of hope for Memphis' lingering blues traditionalists.

"It was a pity to see gems like that thrown out in the cold," comments Joe Savarin, founder of the Memphis-based National Blues Foundation. "Singing the blues is the only thing some of them know how to do. Look at them," he emphasizes, pointing to a band whose members range in age from 50 to 76. "Did you know they haven't practiced together in eight years? They don't have to. They're pros."

They perform for pocket change. They work in the parks for donations. They whine their blues into the wee hours of the morning. They work because they want to just as much as they have to. They dream of seeing a rebirth of the music they know so well.

Their dream could soon come true, thanks to a major effort made by a group of blues descendants. King, Rich, Thomas, Texas blues guitarist Stevie Ray Vaughan and country crooner Willie Nelson have agreed to participate in the 1985 National Blues Music Awards November 17. The show, designed to commemorate Handy's birthday, raises money for the city's ailing blues community.

"I'd give my all for the blues any day because it made me what I am today," says soft-spoken Rich, who resides in Memphis. "The person who taught me how to play the piano was a black man, C.J., who worked in a nearby cotton field."

"I became a white boy with an ear for black music. To some of my white friends, I was different. To some of my black friends, I was unique." And to his promoters, Rich, another white musician propelled by black culture, was destined for fame.

When I was a kid, I wanted to grow up to be another B.B. King," says Vaughan, who, at age 29, was named blues entertainer of the year at last year's blues awards. He also became the first non-



Willie Dixon

black to receive the show's highest recognition. "I studied the blues until I could smell it. I practiced it until I could cradle it. Now when I play to audiences, my mind can drift freely to the point in time when it all began."

Like Rich, Vaughan was reared in a closed environment where blues music was painted with no color, just shaded with inspiration.

"Whether we're country, jazz or pop, we're still the children of the blues," reminds Thomas, who now performs his high-powered, soulful "Funky Chicken" routine for conventions and other large groups. "We may have eased down separate roads, but, in essence, we came from the same homestead."

It's a Tuesday night and the streets are icy. No one expects Beale St. East to overflow with people. But the show goes on. For 30 minutes, the Blues Alley All Stars bellow out rapid-fire blues tunes, breaking only to briefly remind the audience to "feed the kitty," an old bucket used to collect donations.

At the end of the band's first set, Ms. Dukes, who never grew taller than 4'6", bounces down a set of stairs as energetic as a high school cheerleader.

She sits down at a table next to the stage and sips a cup of warmed coffee, constantly peering over an amplifier that's blocking her view of the band. She's as eager to step on the stage tonight as on the night the spotlight first found her in 1914.

"I sang with the best of them, you know," she says, not wanting to miss her cue. "I didn't walk away when times got rough back then and I don't plan on stepping down anytime soon. The thrill ain't gone nowhere."



Fats Domino



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# Black History Month 1985



**“People used to turn off when they would see somebody in a big zoot suit, pompadour hair style and make up. Now it’s an old thing — men wear make up and get their hair styled. It’s not odd anymore.”**

**Rowena Harris  
Sr. VP Promotion  
PolyGram Records**

## Reggae: Its Influence And Future

By Peter Holden

LOS ANGELES — Since the introduction of reggae music, as we know it today, to western pop culture through the film/soundtrack *The Harder They Come* in 1972 and the first shimmerings of Bob Marley and The Wailer's influence through such albums as "Catch A Fire" and "Natty Dread," reggae has had an undeniable force and presence in popular music throughout the world. The unforgettable performance of Jimmy Cliff in *The Harder They Come* as an aspiring vocalist strug-

gling against oppression and poverty struck a chord among musicians and fans which rings to this day. Marley, who, had he not died of cancer in 1981 would have been 40 years old two weeks ago, turned gentle reggae melodies into battle cries for all humanity. The work of these artists and others such as Peter Tosh, Black Uhuru and Linton Kwesi Johnson have transformed reggae from a cultural musical style into a universal beat which has been echoed in the music of many of the world's most popular artists.

Derivative of Kingston, Jamaica specifically, and gaining a strong foothold in the United Kingdom due in part to the large Jamaican and West Indian population there, reggae is most often associated with the rastafarian culture and religious beliefs. Yet, as most reggae artists and music fans will tell you, the goals of rastafarians are universal in scope. As a result, the distinctive sound of reggae has been easily adopted by believers and non-believers alike. Artists such as the Rolling Stones picked up on the infectious reggae groove relatively early — after traveling and recording in the West Indies, reggae influenced songs showed up on the albums "It's Only Rock 'n' Roll," "Black And Blue," "Love You Live" and "Emotional Rescue."

Yet, as reggae artists became more highly profiled through American tours, projects with major British and American

artists and simply consumer awareness, more and more major artists began including reggae-tinged songs and arrangements on their albums. Paul Simon scored a number one single in 1973 with the energetic gospel-reggae workout "Mother And Child Reunion," and John Lennon incorporated signature reggae bass lines on cuts from the "Mind Games" LP. More recently, the influence of the reggae sound has been apparent on Tina Turner's smash "What's Love Got To Do With It" and Billy Joel's "Keeping The Faith." And while these major recording artists have consistently made nods to reggae, the new music revolution that was created along with the fiery punk music scene in London in the late 70s resulted in the most firm commitment to reggae and that music's more upbeat cousin, ska.

At a time when racial clashes were weighing heavy in various parts of the U.K., many youths turned to ska music — originally a reggae/calypso hybrid made popular by the Skatalites and others in the late 50s and early 60s — as a way of exemplifying racial integration and equality, and emphasizing dancing over street combat. The "Two-Tone" sound as it was known was featured by such groups as The Specials, The Selector, Madness, English Beat, Bad Manners and others. For the most part, these groups were interracial, and while most found it difficult to sustain that initial musical spark, the

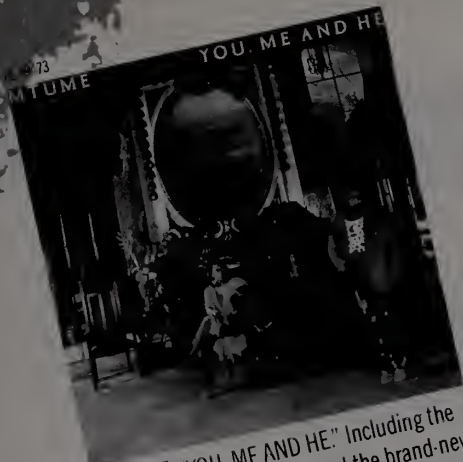
music continues to be popular in America and offshoots of those original groups are still at the fore of the music scene. General Public and Jerry Dammer's Special A.K.A. are examples of those offshoots which still incorporate parts of ska music. That British musical period also spawned what is one of the most commercially accepted reggae groups, UB40, whose more traditional sound has built up a loyal following.

Unfortunately, the passing of Bob Marley, the recent break-up of one of reggae's most powerful group's, Black Uhuru, and other incidents such as the break-up of Sunny Ade's group and the jailing of African music fountainhead Fela Anikalaputi have all decreased reggae and African music's visibility. Groups such as Steel Pulse and Third World still enjoy the luxury of major label backing, yet for the most part they are only nods by the industry to a seemingly limited consumer base. Even Island Records, which has by far the largest reggae catalog has considerably lessened its commitment to signing reggae acts. Though Sly Dunbar and Robbie Shakespeare, the premier reggae rhythm section, continue to enjoy immense demand as session players for everybody from Mick Jagger to Bob Dylan, their group Black Uhuru has splintered. Ini Kamoze seems the label's last hope for new success.

As a result of this abandonment by the  
*(continued on page 42)*



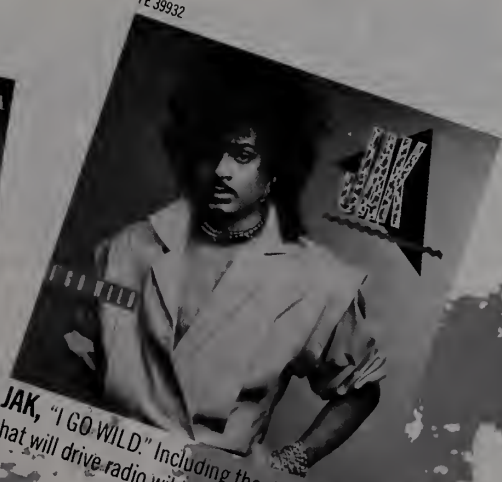
Bob Marley



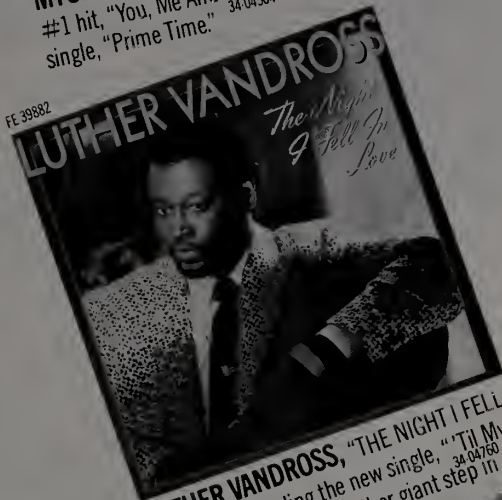
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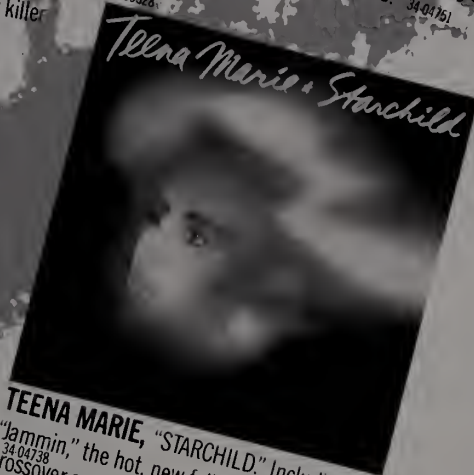
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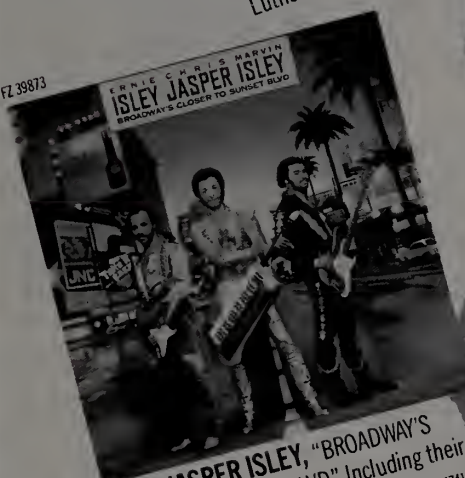
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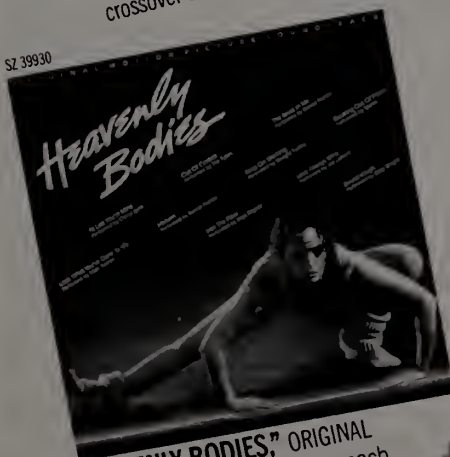
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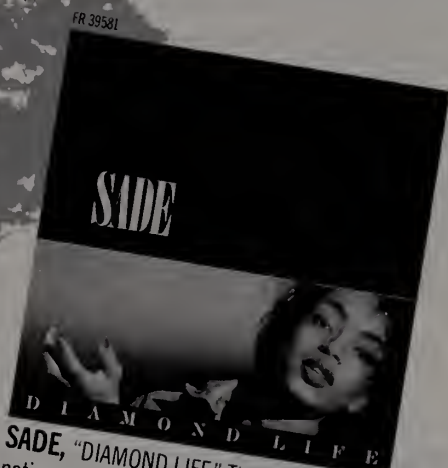
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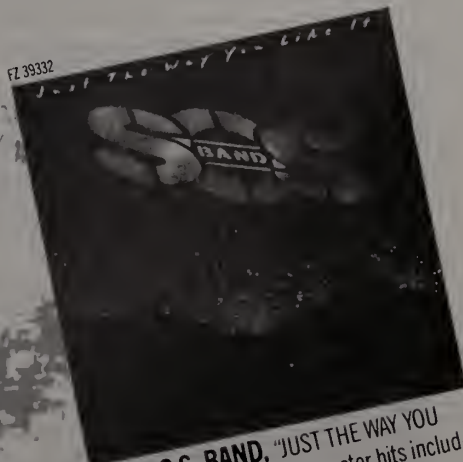
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## TOP 40 ALBUMS

\*AVAILABLE ON COMPACT DISC

	Weeks On 2/16 Chart		Weeks On 2/16 Chart
<b>1 STRAIGHT TO THE HEART*</b> DAVID SANBORN (Warner Bros. 9 25150-1)	1 4	<b>20 COUNTRY*</b> ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039)	23 13
<b>2 20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	4 5	<b>21 ALBUM ALBUM</b> JACK DEJOHNETTE'S SPECIAL EDITION (ECM 1280)	18 13
<b>3 FIRST CIRCLE</b> PAT METHENY GROUP (ECM 25008-1)	3 21	<b>22 SECRETS</b> WILTON FELDER (MCA-5510)	— 1
<b>4 HOT HOUSE FLOWERS*</b> WYNTON MARSALIS (Columbia FC 39530)	2 20	<b>23 LUSH LIFE*</b> LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1)	22 6
<b>5 INSIDE MOVES*</b> GROVER WASHINGTON, JR. (Elektra 9 60318-1)	5 20	<b>24 WHITE WINDS</b> ANDREAS VOLLENWEIDER (CBS FM 39963)	— 1
<b>6 OPEN MIND*</b> JEAN-LUC PONTY (Atlantic 7 80185-1)	6 17	<b>25 ISLAND*</b> SCOTT COSSU (Windham Hill WH-1033)	21 10
<b>7 HIGH CRIME*</b> AL JARREAU (Warner Bros. 9 25106-1)	7 15	<b>26 ONE OF A KIND</b> DAVE GRUSIN (GRP-A-1011)	— 1
<b>8 BOP DOO-WOPP</b> MANHATTAN TRANSFER (Atlantic 81233)	10 6	<b>27 WINTER INTO SPRING*</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	28 5
<b>9 DECEMBER*</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	9 17	<b>28 THE GIRL FROM IPANEMA/THE BOSSA NOVA YEARS</b> STAN GETZ (Verve 823 611-1)	24 5
<b>10 THE DREAMS OF CHILDREN*</b> SHADOWFAX (Windham Hill/A&M WH-1038)	11 16	<b>29 THE TWO OF US</b> RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	29 28
<b>11 NIGHTSONGS</b> EARL KLUGH (Capitol ST-12372)	8 20	<b>30 IN THE DARK</b> ROY AYERS (Columbia FC 38991)	31 14
<b>12 CLASSIC MASTER</b> RONNIE LAWS (Capitol ST-12375)	12 9	<b>31 FIESTA</b> VICTOR FELDMAN (Palo Alto PA8066)	25 12
<b>13 RENDEZVOUS</b> SADAO WATANABE (Elektra 60371-1)	13 28	<b>32 DEEDLES*</b> DIANE SCHUUR (GRP-A-1010)	30 5
<b>14 12</b> BOB JAMES (Tappan Zee/Columbia FC 39580)	14 17	<b>33 RENAISSANCE MAN*</b> JAMAALADEEN TACUMA (Gramavision GR 8308)	34 13
<b>15 WINDHAM HILL RECORDS SAMPLER '84*</b> VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	16 22	<b>34 MAHAVISHNU</b> (Warner Bros. 9 25190-1)	26 17
<b>16 CAVERNA MAGICA (. . . UNDER THE TREE — IN THE CAVE . . .)</b> ANDREAS VOLLENWEIDER (CBS FM 37827)	17 10	<b>35 MAKOTO OZONE</b> (Columbia BFC 39624)	27 13
<b>17 NIGHT LINES*</b> DAVE GRUSIN (GRP-A-1006)	15 36	<b>36 AERIAL BOUNDARIES*</b> MICHAEL HEDGES (Windham Hill/A&M WH-1032)	36 23
<b>18 PUT SUNSHINE IN IT</b> ARTHUR BLYTHE (Columbia FC 39411)	19 4	<b>37 THE INTRODUCTION</b> STEVE MORSE BAND (Musician/Elektra 60369-1)	35 28
<b>19 AUTUMN*</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	20 9	<b>38 ACCESS ALL AREAS</b> SPYRO GYRA (MCA 2-6893)	38 35
		<b>39 WHY NOT?</b> PAQUITO DRIVERA (Columbia FC 39584)	32 10
		<b>40 TOMMY GUN</b> TOM BROWNE (Arista AL8-8249)	33 16

## FEATURE PICKS

**WE'LL BE TOGETHER AGAIN** — Joe Pass/J.J. Johnson — Pablo 231-911 — Producer: Norman Granz — List: 9.98

An excellent idea: a teaming of trombonist Johnson, whose playing is the very essence of elegance, with guitarist Pass, who serves very well as both soloist and rhythm section. Nothing else. The playing is often brilliant, always warm, and never less than casually sublime; as Pass lays down the boundaries and Johnson covers his instrument like Brooks Robinson used to cover third base.

**HARTFORD, 1953** — Norman Granz' Jazz at the Philharmonic — Pablo Live 2308-240 — Producer: Norman Granz — List: 9.98

A mixed grille of unreleased JATP performances: there's 11 minutes of fine Lester Young (perhaps the greatest jazz improviser ever), 20 minutes of quite-good Oscar Peterson Quartet, and 15 minutes of typically rowdy JATP jamming — with excellent bits of tooth-and-nail battles between Charlie Shavers and Roy Eldridge, Ben Webster and Flip Phillips, and Benny Carter and Willie Smith.

**SILENT WITNESS** — Skywalk — Zebra ZR 5004 — Producers: Graeme Coleman, Skywalk — List: 8.98

Light-as-a-souffle jazz fusion from north-of-the-border. Graeme Coleman produced it, wrote most of it, and plays the keyboards on it. He is an eloquent jazz-rock player, as are his fellow bandmembers — especially guitarist Harris Van Berkel. "Silent Witness" bears witness to the fine sounds available in Canada.

**DARK ORCHID** — Sammy Nestico — Palo Alto PA 8081 — Producers: Sammy Nestico, John Higgins, Stan Ross — List: 8.98

Nestico was one of the best of Count Basie's composer/arrangers in recent years. Side two here includes three of the Basie charts and the sound is decidedly Basieish; Side one is in more of a contemporary big band vein, complete with synthesizers and vocals. On both sides, the players are some of the best in the west — Pete Christlieb, Bud Shank, Bill Watrous, Louie Bellson, Pete Jolly, Conte Candoli, etc. Something for everyone!

## ON JAZZ

**COUNTLESS BAND** — When the Count Basie Orchestra — minus, of course, Count Basie, who died last April — rolled into New York recently for a week at the Blue Note, I stayed home. I did not want to see the band without Count Basie, I didn't want to know about the band without Count Basie. When Stan Kenton died several years ago, it was revealed that his will specifically stated that there would be no "Stan Kenton Orchestra led by Whomever." I respected Kenton for that. Ghost bands serve a purpose — a nostalgic purpose: for the people who loved that music and still get misty-eyed over those old arrangements. The thing that has kept the Glenn Miller and Tommy Dorsey bands in business is nostalgia, pure and simple. The name "ghost" band is apt — they are not living orchestras,



they resurrect, or rather keep alive, the dead. That is why I similarly didn't rush to hear the Artie Shaw Orchestra led by Dick Johnson. In this case the ghost — Shaw — is still living and breathing, (though no longer playing), and I have great respect for Johnson's saxophone and clarinet work, but it's still a ghost band, it's still peddling nostalgia. I can't say the Shaw band is bad — I've never seen them.

Now that's not to say that all ghost bands are bad or that jazz repertory is invalid. There's the point — a repertory band will utilize the repertory, but will present it as a living, breathing organism open to the individual stamps of the musicians involved. The Duke Ellington Orchestra led by Mercer Ellington is a fine example of a ghost band that has found its own very important niche. When Duke Ellington died, in 1974, the band didn't know which way to turn. At first it actually updated some of Duke's hits to jazz/rock versions — heresy of the most blatant sort — before it fell into the usual ghost band rut, strolling down Nostalgia Lane. But then, around the time *Sophisticated Ladies* was on Broadway, it found its purpose — to keep the music of Duke Ellington alive. And I'm not just talking about "Mood Indigo" and "Caravan," I'm talking about the extended works, the early works, the infrequently-heard pieces. Nobody else on Earth was playing this magnificent music regularly, and this band — filled with interesting soloists — had a place. Sure, it still does the nostalgia gigs, but it accepts the challenge of Ellington's large body of work when it has to.

Which brings us back to the Basie band. Basie wasn't a composer like Ellington — the band mainly played easy-going arrangements of blues' and pieces based on "I've Got Rhythm," it was a blowing band. Anchored by Basie's *plink-plank* piano playing and Freddie Green's *chuck-chuck* guitar chords, the band swung like no other and provided a base for soloists like no other. In the years before Basie died, the band was spotty — at times it was inspired, at times it went through the motions. But when it was fired up, the band sparkled. Personally, I didn't see much reason in the band surviving the bandleader; after all, in the last decades Basie rarely even played those great old charts from the band's book — "Shorty George," "Every Tub," etc.

Okay, here's the point: From all accounts the Basie band was on fire at the Blue Note — playing, according to some accounts, with more spark than they had when the sly, old fox was still at the piano. They were "hungry," according to those same accounts, and playing like they had something to prove. Now word comes that Thad Jones has just assumed full-time leadership of the band. This is very interesting: Jones played trumpet with Basie's classic 1950's band and is one of the finest composer/arrangers in jazz. In fact, Jones co-led the best big band of the past 20 years, the Thad Jones-Mel Lewis Orchestra, before he abruptly left the band in 1978 to move to Denmark (the band, now in its 20th year, continues under the stewardship of Lewis). In Denmark, Jones kept writing and performing, though an accident left him unable to play the trumpet for awhile. So now what happens to the Count Basie Orchestra? Jones is an accomplished bandleader, but he's much too talented a composer and arranger to just front a ghost band. On the other hand, if he starts retooling the Count Basie band into his own image, is it still going to be the Count Basie band? All very interesting questions that, in time, will be answered.

The Count Basie Orchestra, which is now on tour, is still booked by Willard Alexander and, from April 21, will be based at Kansas City's New Vista Hotel. Kansas City, of course, is where the band began more than 50 years ago.

**BOPPING AROUND** — The Jay Hoggard Quintet will be hitting the road Feb. 27 for a six-week tour of Morocco, Egypt, Sudan, Syria, Jordan, and India sponsored by the State Department Cultural Exchange Program of the U.S.I.A. . . . The 5th Annual Sarasota Jazz Festival will pay tribute to bassist Milt Hinton. Bud Freeman, Ralph Sutton, Dick Hyman, Al Grey, and many other swing greats will be on hand, May 8-10, at Sarasota, FL's Van Wezel Performing Arts Hall . . . Palo Alto is getting ready to release its first compact discs. Product from Maynard Ferguson, the Generation Band, Lalo Schifrin, Victor Feldman, and Rare Silk will be out as soon as the CD crunch eases up . . . The 13th Annual New York Brass Conference will be tooting up a storm at the Roosevelt Hotel, Feb. 22-24, as Jon Faddis, Red Rodney, and many others tote their valve grease and expertise by . . . Alan Dawson, the drummer who is to jazz in Boston what Wade Boggs is to the Red Sox, will be honored at a testimonial dinner, Apr. 21, thrown by the Boston Jazz Society at Anthony's Pier 4 (P.O. Box 178; Boston, MA 02134 for details) . . . Eddie Thompson, one of England's finest pianists, will be performing at N.Y.'s Greene Street Cafe, Feb. 20-23, in tandem with Roger Kellaway, and at the New School, Feb. 22, all by his lonesome, in a rare visit to these shores . . . Jazztrack '85, the excellent concert series at N.Y.'s Greenwich house, continues with the David Murray/Jaki Byard duo (3/23), Olu Dara's Natchezissippi Dance Band (4/13), and the Fred Houn Asian American Art Ensemble (5/18) . . .

lee jeske

## JVC's Schwartz On Video Tape: A Seller's Market By Fall

LOS ANGELES — The blank video tape industry should become more of a "seller's market" by fall, despite 1984's cutthroat competition, eroding profits and continuing proliferation of new tape brands on the market, according to Gary Schwartz, national marketing and sales manager of the magnetic tape division of JVC Company of America.

"It may not look like it now, but by this fall demand is going to overwhelm the industry's capacity to supply and we will see prices firming up. Accordingly, industry profits will begin to climb from the low levels to which they have sunk," Schwartz said.

To buttress his forecast, Schwartz, who has carved out a 10 percent share of the blank VHS videocassette market for JVC Tape in just two years' time, projected that "By 1990 it is expected that 45 percent of all homes will own a VCR. Multiply that by an average of 10-15 blank tapes per owner per year and the figures are staggering. In 1985 the industry will sell

twice as many blanks as we did in 1984 and in 1986 I think we'll double what we sell in 1985. Demand is fast outstripping the industry's ability to produce."

"We are looking at a new, different VCR buyer," said Schwartz. "There will be a shift away from the currently typical VCR buyer whose average annual income exceeds \$30,000 to a lower income, blue collar buyer. The change is due to the infiltration of low-cost, non-Japanese VCRs into the U.S. market, coupled with the natural leveling-off of prices that's occurring on Japanese units."

According to Schwartz, it is the combination of these two factors that will eventually make VCRs a common household item.

"As the prices go down, VCRs will become more accessible to all, causing the buyer shift that will bring VCRs to middle America. Concurrently," he added, "blank videocassette sales will soar to meet the demand."

## NAMM Endorses MTV Promotion

LOS ANGELES — The National Association of Music Merchant's board of directors has recently endorsed a plan to test market a national promotion for the music industry with advertisements on MTV. Due to MTV's immense popularity, NAMM felt it to be the perfect vehicle for such a test.

The promotion, which was presented to the board by its Combo Segment Committee, will consist of a series of ads which will focus on persuading young people to get involved with music. Up to \$150,000 in matching funds have been approved by the board for research, development and implementation of the test campaign. Dealers and manufacturers affiliated with the combo segment of the music products industry will be solicited for other contributions.

NAMM president Jim Kleeman said of the promotion, "We want to emphasize that this test market promotion is designed to be a cooperative industry effort. NAMM hopefully will serve as the catalyst, with additional support and ideas coming from a committee of dealers and manufacturers. Certainly, if the MTV promotion proves to be successful in the selected test site, or sites, we will all be taking a hard look at ways and means of expanding to a national campaign."

Talking further on the campaign, Kleeman added, "We feel that a significant step forward has been taken in our search for the best way to promote music and our products to the public. Our MTV test market campaign is only the beginning of what we envision as a total industry effort to create a revitalized marketplace."

## Wherehouse Inc. Files Statement

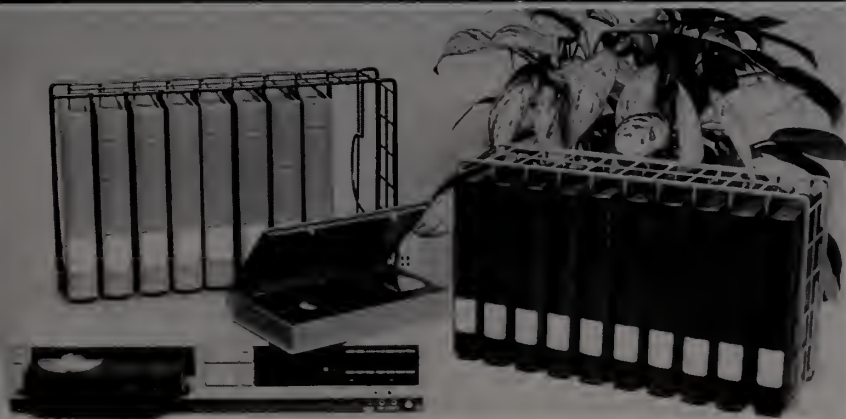
LOS ANGELES — Wherehouse Entertainment, Inc. (ASE-WEI) announced that it has filed a Registration Statement on Form S-2 with the Securities and Exchange Commission relating to a proposed public offering of 750,000 shares of the company's common stock, excluding shares subject to over-allotment options. 700,000 shares will be offered by the company and 50,000 shares will be sold by certain selling shareholders.

The company will use its net proceeds from the offering to finance its new store

openings and expansion program, increase inventories of home video movies and compact discs and pay off indebtedness under its bank line of credit.

Merrill Lynch Capitol Markets and Furman Selz Mager Dietz & Birney Incorporated will co-manage the proposed underwriting.

Wherehouse Entertainment, Inc. operates 134 stores in California and neighboring states and is a major specialty retailer of home entertainment and information software.



**VIDEO ACCESSORIES** — Available from Sound Accessories Corporation, North Hollywood, CA is the VEX-10 Video Storage System which includes a hi-tech wire rack and 10 plastic boxes for shelving Beta or VHS tapes. The boxes provide dust-proof protection, and an attractive way for organizing a collection of tapes. Retailing for approximately \$35, the storage system is available in an assortment of colors.

## WHAT'S IN-STORE

**AT THE NAMM SHOW** — The NAMM Winter Market was once again a huge success and a lot of fun as well. Held at the Anaheim Convention Center, Anaheim, California, the show included over 450 manufacturing companies showing products ranging from pianos and band instruments to top-of-the-line synthesizers and recording gear. Celebrity appearances are the norm at a NAMM show, and this year was no exception. While at the show this observer saw many either walking around or demonstrating equipment, including **Al DiMeola** demoing **Paul Reed Smith Guitars**, **Don Muro** and keyboardist **Chuck Leavell** demoing **Korg Synthesizers**, **Eddie Van Halen** presenting a **Kramer Guitar** to the winner of a national drawing, and **Rod Morgenstein** showing **Premier's** drum line. Also seen were ex-Doobie Brothers **Jeff "Skunk" Baxter** and **Patrick Simmons**, **George Duke**, and **Frank Zappa** band members **Ike Willis** and **Bobby Martin**. Concerts one evening featured "An Evening with **Adrian Belew**," who amazed a packed house with his unique guitar work on a **Roland Guitar Synthesizer**, and at another location **Allan Holdsworth** and **Al DiMeola** were the featured artists.



**FLAT SPEAKERS** — The Design Series Digital II loudspeaker system from SFI-Sawafuji America Corp., Torrance, CA (213-373-0620) features Dynapleats transducers instead of cones and horns. The model is only 1 1/4 inches thin and has a suggested retail price of \$1,200 per pair.

from one speaker, so the microphone level and music level can be "mixed." Also, to help the singer, "echo" can be used to enrich the vocals and the pitch control can adjust the key of the music to singer's voice. This device would be great for parties and family get-togethers, and in fact is already a very popular pastime in Japan. For more info call **Gary Bale**, national field sales manager of The Singing Machine Company, Inc., at (213) 850-0525.

Another of the smaller companies displaying its wares at the show was **Castalia Publications** selling *The Rock Guitar Poster*, its third poster featuring instructional reference for the musician. Along with *The Keyboard Poster* and the *Acoustic Guitar Poster*, this latest wall mount for the rock guitarist contains rock scale patterns for playing lead, rock scales with passing tones to add flash to leads, power chords, harmonics, instructions for hammerons, tremelo arm and much more, diagrammed and explained all on one 24" x 36" poster. These beautiful art prints are the kind of product that should interest instrument retailers the most, carrying a suggested list of only \$6.95 and having a great visual appeal. Contact **Scott Morrison**, president, at (707) 778-7635.

**DISC FIVER** — More compact discs are on the way from **Warner/Elektra Atlantic Corp.**, with the following 10 selections slated for a February release: **Emmylou Harris** "The Ballad of Sally Rose;" **Jimi Hendrix** "Kiss The Sky;" **Midnight Star** "Planetary Invasion;" **Shalamar** "Heartbreak;" **Whispers** "So Good;" and the five previously solicited titles of **John Fogerty** "Centerfield;" **Foreigner** "Agent Provocateur;" **Manhattan Transfer** "Bop Doo-Wopp;" **Linda Ronstadt** "Lush Life;" and **Grover Washington, Jr.** "Inside Moves." Each carrying a suggested retail price of \$15.98, these discs can be obtained from WEA.

**MORE ON POSTERS** — New from **Hal Leonard Publishing** is *Poster sheet Music*, with the first release being **Duran Duran's** "the Wild Boys." The sheet music features a piano/vocal/guitar arrangement of the hit song which then unfolds into a 24" x 26" full-color poster of the band. **Mary Bultman**, publications director for the company, said "Since sheet music sales have slowed down a bit over the last couple of years, the unique fold-out poster concept will be an important stimulus to sheet music sales. We developed the gatefold sheet music concept four years ago and finally other print publishers are starting to follow suit. We hope they also utilize the idea. A healthy sheet music market can only help all of us." Currently in the works at Hal Leonard is *Poster Sheet Music* for two other top pop groups: **Hall & Oates'** "Method Of Modern Love" and **Wham's** "Carless Whisper." All retail at \$3.50 each and interested retailers can contact a Hal Leonard, sales representative at (414) 774-3630.

ron rosenthal.



**A PURPLE ROW IN TEXAS** — Deep Purple, not the first "Perfect Strangers" to blow into Texas, penned some of their recent PolyGram discs during an in-store at Houston's Texas; Tapes 'N Records. Here (l-r) are Ian Gillian, Jon Lord, Roger Glover and Ian Paice.

# CASHBOX TOP 100 ALBUMS

February 23, 1985

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Title, Artist, Label, Number, Distributor	Weeks On Chart	2/16	Chart	Weeks On Chart	
				2/16	Chart
1 LIKE A VIRGIN ★■ MADONNA (Sire 9 25157-1) WEA	8.98	1	13		
2 MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	—	3	3		
3 BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—	2	36		
4 AGENT PROVOCATEUR ★ FOREIGNER (Atlantic 81999-1) WEA	9.98	4	9		
5 CENTERFIELD ★ JOHN FOGERTY (Warner Bros. 9 25203-1) WEA	8.98	7	5		
6 CHICAGO 17 ★■ CHICAGO (Warner Bros. 9 25060-1) WEA	8.98	6	33		
7 PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98	5	34		
8 PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	8.98	8	37		
9 BUILDING THE PERFECT BEAST ★ DON HENLEY (Geffen GHS 24026) WEA	8.98	10	12		
10 RECKLESS ★ BRYAN ADAMS (A&M SP-5013) RCA	8.98	11	14		
11 SHE'S SO UNUSUAL ★■ CYNDI LAUPER (Portrait BFR 38930) CBS	—	9	61		
12 CHINESE WALL PHILIP BAILEY (Columbia BFC 39542) CBS	—	14	15		
13 NEW EDITION ■ (MCA-5515) MCA	8.98	13	19		
14 BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	9.98	12	18		
15 VALOTTE ★□ JULIAN LENNON (Atlantic 7 80184-1) WEA	8.98	15	16		
16 SUDDENLY ■ BILLY OCEAN (Jive/Arista JL8-8213) RCA	8.98	16	26		
17 WHEELS ARE TURNIN' ★ REO SPEEDWAGON (Epic QE 39593) CBS	—	22	14		
18 BREAK OUT ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	9.98	19	66		
19 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA-5553) MCA	8.98	24	9		
20 PERFECT STRANGERS ★□ DEEP PURPLE (Mercury 824 003-1 M-1) POL	8.98	18	13		
21 CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059ML) MCA	8.98	21	68		
22 A PRIVATE HEAVEN □ SHEENA EASTON (EMI America ST-17132) CAP	8.98	23	20		
23 ICE CREAM CASTLES ■ THE TIME (Warner Bros. 9 25109-1) WEA	8.98	25	31		
24 VOLUME ONE ■ THE HONEYDRIPPERS (Es Paranza 7 90220-1-B) WEA	5.98	20	19		
25 ARENA ★■ DURAN DURAN (Capitol SWAV-12374) CAP	9.98	17	13		
26 THE WOMAN IN RED ■ ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	8.98	26	23		
27 CRAZY FROM THE HEAT DAVID LEE ROTH (Warner Bros. 9 25222-1 B) WEA	5.99	51	2		
28 20/20 GEORGE BENSON (Warner Bros. 9 25178-1) WEA	8.98	35	5		
29 PLANETARY INVASION ★□ MIDNIGHT STAR (Solar/Elektra 9 60384-1) WEA	8.98	28	12		
30 EMERGENCY ★ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	8.98	31	11		
31 TROPICO ★■ PAT BENATAR (Chrysalis FV 41471) CBS	—	27	14		
32 WELCOME TO THE PLEASUREDOME FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	12.98	32	15		
33 STARCHILD TEENA MARIE (Epic FE 39528) CBS	—	37	11		
34 ALL THE RAGE ★ GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	8.98	34	19		
35 SOLID ASHFORD & SIMPSON (Capitol ST-12366) CAP	8.98	39	11		
36 FAT BOYS (Sutra SUS 1015) IND	8.98	33	11		
37 SPORTS ■ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	29	73		
38 I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 9 25162-1) WEA	8.98	38	19		
39 LUSH LIFE ★■ LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1) WEA	8.98	30	12		
40 SIGN IN PLEASE AUTOGRAPH (RCA NFL1-8040) RCA	6.98	55	11		
41 STOP MAKING SENSE ★ TALKING HEADS (Sire 9 25121-1) WEA	9.98	36	23		
42 THE UNFORGETTABLE FIRE U2 (Island 7 90231-1) WEA	8.98	40	19		
43 ESCAPE □ WHODINI (Jive/Arista JL8-8251) RCA	8.98	45	13		
44 2:00 AM PARADISE CAFE ★□ BARRY MANILOW (Arista AL8-8245) RCA	8.98	42	12		
45 MADONNA ★■ (Sire 9 23867-1) WEA	8.98	43	74		
46 VITAL SIGNS ★ SURVIVOR (Scotti Brothers FZ 39578) CBS	—	53	17		
47 THE AGE OF CONSENT BRONSKI BEAT (London/MCA-5538) MCA	8.98	56	6		
48 ALL I NEED JACK WAGNER (Qwest/Warner Bros. 9 25089-1) WEA	8.98	47	14		
49 HEARTBEAT CITY ★■ THE CARS (Elektra 9 60296-1) WEA	8.98	41	48		
50 EDDIE AND THE CRUISERS ★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS	—	49	29		
51 HIGH CRIME ★ AL JARREAU (Warner Bros. 9 25106-1) WEA	8.98	46	15		
52 STAY HUNGRY ★■ TWISTED SISTER (Atlantic 7 80156-1) WEA	8.98	48	35		
53 1100 BEL AIR PLACE ★■ JULIO IGLESIAS (Columbia QC 39157) CBS	—	44	26		
54 ANIMALIZE ★■ KISS (Mercury 822 495-1 M-1) POL	8.98	50	21		
55 BREAKIN' 2 ELECTRIC BOOGALOO ★ ORIGINAL SOUNDTRACK (Polydor 823 696-1 Y-1) POL	8.98	60	7		
56 GIUFFRIA (Camel/MCA 5524) MCA	8.98	62	11		
57 SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009) RCA	8.98	57	23		
58 HOW WILL THE WOLF SURVIVE? LOS LOBOS (Slash/Warner Bros. 9 25177-1) WEA	8.98	70	6		
59 ISOLATION ★ TOTO (Columbia QC 38962) CBS	—	58	14		
60 THUNDER SEVEN TRIUMPH (MCA-5537) MCA	8.98	61	12		
61 SO GOOD ★ THE WHISPERS (Solar/Elektra 60382-1) WEA	8.98	67	11		
62 TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	8.98	63	12		
63 DON'T STOP ★□ JEFFREY OSBORNE (A&M SP-5017) RCA	8.98	52	19		
64 STEALING FIRE BRUCE COCKBURN (Gold Mountain/A&M GM 80012) RCA	8.98	64	16		
65 STREET TALK ★■ STEVE PERRY (Columbia FC 39334) CBS	—	75	44		
66 WORD OF MOUTH ★ THE KINKS (Arista AL8-8264) RCA	8.98	66	12		
67 WAKING UP WITH THE HOUSE ON FIRE ■ CULTURE CLUB (Virgin/Epic QE 39881) CBS	—	54	14		
68 AMADEUS ★ ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	19.98	68	16		
69 EMOTION ★■ BARBRA STREISAND (Columbia QC 39480) CBS	—	59	17		
70 JOHN PARR (Atlantic 80180) WEA	8.98	77	10		
71 1984 (FOR THE LOVE OF BIG BROTHER) ★ ORIGINAL SOUNDTRACK/EURHYTHMICS (RCA ABL1-5349) RCA	8.98	69	10		
72 KING OF ROCK RUN D.M.C. (Profile PRO-1205) IND	8.98	117	3		
73 GIVE MY REGARDS TO BROAD STREET ★□ PAUL McCARTNEY (Columbia SC 39613) CBS	—	65	16		
74 40 HOUR WEEK ★ ALABAMA (RCA AHL1-5339) RCA	8.98	119	2		
75 BOP DOO-WOPP ★ MANHATTAN TRANSFER (Atlantic 81233) WEA	8.98	76	10		
76 IN THE EYE OF THE STORM ★ ROGER HODGSON (A&M SP-5004) RCA	8.98	73	17		
77 1984 ★■ VAN HALEN (Warner Bros. 9 23985-1) WEA	8.98	71	61		
78 CHARTBUSTERS RAY PARKER, JR. (Arista AL8-8266) RCA	8.98	74	10		
79 ONCE UPON A CHRISTMAS ★■ KENNY ROGERS & DOLLY PARTON (RCA ASL-1-5307) RCA	9.98	72	11		
80 GAP BAND VI GAP BAND (Total Experience TEL8-5705) RCA	8.98	80	10		
81 REBEL YELL ★■ BILLY IDOL (Chrysalis FC 41450) CBS	—	79	65		
82 THE BIG CHILL ★■ ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	82	71		
83 TONIGHT ★■ DAVID BOWIE (EMI America SJ-17138) CAP	8.98	83	20		
84 WHAT ABOUT ME? ★■ KENNY ROGERS (RCA AFL 1-5043) RCA	8.98	85	22		
85 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 9 25150-1) WEA	8.98	111	3		
86 JERMAINE JACKSON ★□ (Arista AL 8-8203) RCA	8.98	86	41		
87 MAVERICK GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17145) CAP	8.98	127	2		
88 AN INNOCENT MAN ★■ BILLY JOEL (Columbia QC 38873) CBS	—	90	81		
89 NO BRAKES □ JOHN WAITE (EMI America ST-17124) CAP	8.98	89	33		
90 REAL LIVE BOB DYLAN (Columbia FC 39944) CBS	—	78	10		
91 WARRIOR ★□ SCANDAL (Columbia FC 39173) CBS	—	92	30		
92 VOA ★□ SAMMY HAGAR (Geffen GHS 24043) WEA	8.98	81	28		
93 OUT OF THE CELLAR ★■ RATT (Atlantic 7 80143-1) WEA	8.98	84	50		
94 RUN D.M.C. □ (Profile PRO-1210) IND	8.98	88	43		
95 WHY NOT ME ★ THE JUDDS (RCA/Curb AHL1-5319) RCA	8.98	93	10		
96 DIAMOND LIFE SADE (Portrait BFR 39581) CBS	—	—	1		
97 A GOLDEN CELEBRATION ELVIS PRESLEY (RCA CPM6-5172) RCA	49.95	97	12		
98 THRILLER ★■ MICHAEL JACKSON (Epic QE 38112) CBS	—	87	114		
99 CENTIPEDE REBBIE JACKSON (Columbia BFC 39238) CBS	—	91	17		
100 ELIMINATOR ★■ Z.Z. TOP (Warner Bros. 9 23774-1) WEA	8.98	95	98		



12TH ANNUAL

# AMERICAN MUSIC AWARDS

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FOR

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Director, JEFF MARGOLIS...Writer, ROBERT ARTHUR...Executive-in-Charge-of-Production, FRAN LA MAINA



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## TOP 75 ALBUMS

	Weeks On 2/16 Chart		Weeks On 2/16 Chart
<b>1</b> WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	1 15	<b>38</b> THE JUDDS THE JUDDS (RCA/Curb MHL1-8515)	40 51
<b>2</b> HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	2 18	<b>39</b> 40 HOUR WEEK ALABAMA (RCA AHL1-5339)	50 2
<b>3</b> COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	3 19	<b>40</b> HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	44 15
<b>4</b> KENTUCKY HEARTS EXILE (Epic FE 39424)	4 19	<b>41</b> RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	42 66
<b>5</b> DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA-5518)	5 18	<b>42</b> HOMECOMING ED BRUCE (RCA AHL1-5324)	43 9
<b>6</b> TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495)	6 26	<b>43</b> ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL1-5016)	39 37
<b>7</b> GREATEST HITS 2 THE OAK RIDGE BOYS (MCA-5496)	7 26	<b>44</b> LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL1-5318)	46 9
<b>8</b> PLAIN DIRT FASHION THE NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	12 29	<b>45</b> PROFILE II — THE BEST OF EMMYLOU HARRIS EMMYLOU HARRIS (Warner Bros. 9-25161-1)	31 22
<b>9</b> TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	8 18	<b>46</b> RIDDLES IN THE SAND JIMMY BUFFETT (MCA-5512)	45 29
<b>10</b> CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	9 28	<b>47</b> WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	47 18
<b>11</b> MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	13 36	<b>48</b> CLEAN CUT BARBARA MANDRELL (MCA-5474)	49 42
<b>12</b> YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	10 36	<b>49</b> FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	52 42
<b>13</b> ROLL ON ALABAMA (RCA AHL1-4939)	11 55	<b>50</b> ONE OWNER HEART T.G. SHEPPARD (Warner Bros. 9-25149-1)	48 16
<b>14</b> BLUE HIGHWAY JOHN CONLEE (MCA-5521)	15 15	<b>51</b> DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL1-4713)	51 84
<b>15</b> WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	16 22	<b>52</b> DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	53 68
<b>16</b> FRIENDSHIP RAY CHARLES (Columbia FC 39415)	19 27	<b>53</b> CAFE CAROLINA DON WILLIAMS (MCA-5493)	54 36
<b>17</b> IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	14 35	<b>54</b> FAVORITE COUNTRY SONGS RICKY SKAGGS (Epic FE-39409)	56 3
<b>18</b> HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA-5517)	17 15	<b>55</b> TEN YEARS OF HITS MICKEY GILLEY (Epic KE2 39867)	41 15
<b>19</b> MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	18 26	<b>56</b> THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	57 50
<b>20</b> THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	22 24	<b>57</b> REAL LOVE DOLLY PARTON (RCA AHL1-5414)	64 2
<b>21</b> MY KIND OF COUNTRY REBA McENTIRE (MCA-5516)	23 14	<b>58</b> FOR THE RECORD—THE FIRST 10 YEARS DAVID ALLAN COE (Columbia KC2 39585)	61 17
<b>22</b> LADIES' CHOICE GEORGE JONES (Epic FE 39272)	21 12	<b>59</b> LONG, LONG AGO MARTY ROBBINS (Columbia KC2 39575)	60 7
<b>23</b> CONWAY'S LATEST CONWAY TWITTY (Warner Bros. 1-25170)	20 18	<b>60</b> SAN ANTONE DAN SEALS (EMI America ST-17131)	63 21
<b>24</b> THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 9-25151)	26 17	<b>61</b> LOVE IS ON THE RADIO TOM JONES (Mercury 422-822 701-1)	58 18
<b>25</b> GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	24 15	<b>62</b> FOREVER YOU THE WHITES (MCA-5490)	59 33
<b>26</b> CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	25 65	<b>63</b> GOLDEN DUETS FRIZZELL & WEST (Viva 9-25148-1)	62 17
<b>27</b> ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	32 39	<b>64</b> SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	— 1
<b>28</b> THE BEST OF MICHAEL MARTIN MURPHEY (EMI America ST-17143)	34 9	<b>65</b> DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	— 1
<b>29</b> HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED MERLE HAGGARD (Epic FE 39545)	27 18	<b>66</b> 19 HOT COUNTRY REQUESTS VARIOUS ARTISTS (Epic FE-39597)	68 3
<b>30</b> GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1)	28 17	<b>67</b> WHERE IS A WOMAN TO GO GAIL DAVIES (RCA AHL1-5187)	66 8
<b>31</b> THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	33 61	<b>68</b> BY HEART CONWAY TWITTY (Warner Bros. 9-25078-1)	67 41
<b>32</b> MUSIC FROM SONGWRITER WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)	30 17	<b>69</b> GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	71 123
<b>33</b> EB84 THE EVERLY BROTHERS (Mercury 822 431-1 M-1)	29 14	<b>70</b> NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA AHL1-5017)	69 30
<b>34</b> BY REQUEST GEORGE JONES (Epic FE 39546)	36 18	<b>71</b> RARE TAKES AND RADIO CUTS HANK WILLIAMS (Polydor 422-823 695-1)	70 13
<b>35</b> THIS OL' PIANO MARK GRAY (Columbia FC 39518)	35 10	<b>72</b> RESTLESS THE BELLAMY BROTHERS (MCA/Curb-5489)	73 36
<b>36</b> EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	37 30	<b>73</b> ALIVE AND WELL MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	72 31
<b>37</b> HOUSTON TO DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	38 37	<b>74</b> GREATEST HITS JUICE NEWTON (Capitol SJ-12353)	75 29
		<b>75</b> IT TAKES BELIEVERS MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	55 44

## RCA Execs Pleased With Progress Of Parton, Alabama LPs

By Bill Fisher

NASHVILLE — Joe Galante, RCA vice-president and Nashville division chief, commented Feb. 12 on the label's new Alabama and Dolly Parton albums: "At this point we've already had A/C reaction from the Alabama LP, and we're anticipating strong A/C reaction from Dolly's. Both albums are doing very well for us, and we're very pleased with the acceptance we've gotten from radio and retail so far." Alabama's "40-Hour Week" and Parton's "Real Love" are expected to result in at least six singles releases between them, according to David Wheeler, director of marketing, RCA Nashville.

"We're anticipating at least four or five singles," Wheeler said of the Alabama

disc, including the currently 34-bullet "There's No Way." He also said that Parton's first single from "Real Love," the bulleting "Don't Call It Love," is likely to be followed by the LP's title song, a duet with Kenny Rogers.

Alabama's album, which shipped near platinum, is supported by a video of the title tune that Wheeler said was serviced to about 75 video outlets the last week of January. Galante said that a Home Box Office production featuring Parton and Rogers will be aired in April and May; in addition to the television exposure, he noted that both acts have been touring and promotional materials for their records are now in stores.

## Music Row Studio Closes

NASHVILLE — Fat Tracks, a 16-track demo studio here, was forced to close in the middle of January. "The real situation was just the economics of trying to keep the rates at \$30 an hour and paying the rent on Music Row at the same time," according to Bob Krusen, former operator of the facility.

The studio had been in business for less than five years and had done recent recording work for Ray Sawyer (formerly of Dr. Hook) and songwriter Austin Roberts. Krusen said that when Fat Tracks closed he had been conducting some 24-track sessions from a remote truck parked in back of the building. He said that half of the studio is now in his living room, but adds that he is "looking into a computer system" to strengthen the recording capabilities of his next studio, which he plans to open at an as-yet-undetermined location as soon as his upgraded equipment has been assembled.

## Lynn To Re-sign With MCA

NASHVILLE — David Skepner of Loretta Lynn Enterprises confirmed that the country superstar is very close to sealing a new pact with MCA Records. The label is making no comment on the subject, but a re-signing appears to be imminent; in Skepner's words: "The contract is technically not signed, but we're proceeding as if it were."

Lynn, who has been recording on the MCA label since 1972, has begun planning for her first studio album since 1983's "Lynin', Cheatin', Honky-Tonkin', Whiskey-Drinkin' You." According to Skepner, Lynn and Don Lanier, MCA's director of A&R, "went to every major [publishing] house in town saying, 'show me your material.' The singer will be produced by MCA label chief Jimmy Bowen. "She will be in the studio with him most of the month of March," Skepner said, adding, "I'm glad she's with Bowen and the people he has around him."

## Smith To Resume Recording Career

NASHVILLE — Plans which began late last year have culminated in the signing of singer Connie Smith to the Epic label. Smith, who charted 45 singles between 1964 and 1979, including 18 top tens, has formerly recorded with RCA, Columbia and Monument.

Sessions for Smith's first Epic LP began on Feb. 14, produced by Jerry Kennedy. Musicians include Johnny Gimble on fiddle; Weldon Myrick, steel; Chip Young, guitar, and Gene Chrisman, drums.

Gimble and Myrick have had much

previous experience working with Smith: Myrick played steel guitar on her biggest hit, "Once A Day," which spent 27 weeks on the singles chart in 1964-65, including four weeks at the top. Gimble has added his trademark fiddle lines to many of Smith's earlier tunes. Producer Kennedy (who, incidentally, also played guitar on "Once A Day") says that the recordings at Nashville's Music Mill will be of material that is "a little light-hearted good little, positive songs—uptempo songs."



REASONS TO SMILE — For the players in Capitol's Sawyer Brown, touring with Dolly Parton and Kenny Rogers was one; the release of their first album, "Sawyer Brown," during the three-month concert schedule was another. Pictured (l-r) are: Jim Scholten, Gregg Hubbard, Dolly, Mark Miller, Joe Smyth, Bobby Randall.

# TOP 100 COUNTRY SINGLES

February 23, 1985

	Weeks On	Chart
1	7	15
2	2	15
3	4	16
4	3	15
5	8	13
6	9	13
7	10	15
8	1	15
9	12	11
10	13	11
11	14	12
12	16	12
13	18	11
14	17	13
15	5	16
16	22	9
17	19	11
18	6	15
19	20	11
20	24	9
21	25	10
22	27	7
23	26	8
24	28	7
25	29	9
26	11	15
27	33	6
28	31	8
29	32	7
30	34	12
31	37	6
32	38	6
33	39	6
34	40	3
35	36	7

	Weeks On	Chart
36	42	4
37	43	6
38	45	5
39	46	4
40	44	6
41	15	16
42	48	4
43	47	5
44	21	17
45	51	4
46	23	11
47	30	15
48	50	5
49	35	18
50	62	2
51	63	3
52	60	5
53	53	8
54	54	7
55	58	6
56	57	4
57	41	16
58	49	19
59	52	12
60	—	1
61	68	3
62	69	2
63	71	2
64	65	7
65	55	13
66	75	2
67	70	4
68	76	2

	Weeks On	Chart
69	—	1
70	79	3
71	—	1
72	—	1
73	78	3
74	7	66
75	83	2
76	—	1
77	84	2
78	77	6
79	—	1
80	82	3
81	85	3
82	—	1
83	87	3
84	86	2
85	—	1
86	56	11
87	—	1
88	88	3
89	72	7
90	93	2
91	74	7
92	59	7
93	96	2
94	94	2
95	61	8
96	73	9
97	64	11
98	98	5
99	67	10
100	100	5

## ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Lady (BrightSky/C. Monk—ASCAP/Stegall Sngs/Blackwood—BMI)	11
A Light (Blue Echo—ASCAP)	68
A Place To Fall (Mount Shasta—BMI)	41
A Simple (Warner-Tammland/Rumble Seat/Babbling Brks—BMI)	95
Acres Of Diamonds (Fame—BMI)	98
Ain't She Somethin' (Jack & Bill—ASCAP)	4
All Alone (Super Sport)	94
All American Country Boy (Blackwood/Screen Gems—EMI—BMI)	99
All Tangled Up (Hall-Clement—BMI/Bright Sky/Charlie Monk—ASCAP)	7
Am I (Boo/Log Jam—ASCAP)	69
Baby Bye Bye (Warner Bros./Gary Morris—ASCAP)	5
Baby's Got (Hall-Clement—BMI)	1
Big Train (Wenaha—ASCAP)	48
Big Women (Little Bill—BMI)	96
Country Girls (Warner-Tammland/WB/Two Sons—ASCAP)	23
Crazy (Lionsmate/Security Hogg—ASCAP)	20
Crazy (Pacific Island/Tree—BMU)	10
Daddy's Honky Tonk (Royalhaven/First lady Songs—BMI)	55
Do What (Tree/Naomi Martin—BMI)	90
Don't Call (Fzazz/Snow—BMI)	38
Don't Talk (ALMO—ASCAP)	83
Everybody Needs (Hall-Clement—BMI)	61
Eye (ATV/Wingtip—BMI)	19
Fallin' In Love (April/Random/Welbeck/Blue Quill—ASCAP)	63
Fire (Sabal—ASCAP)	47
Girls Night Out (Welbeck/Blue Quill—ASCAP)	39
Got No Reason (Vogue/Sunflower Country Songs—BMI)	57
Hallelujah, I Love You So (Rightsong—BMI)	25
Hey Lady (Tapadero/Lynn Shawn—BMI)	35
High Horse (Unami Music—ASCAP)	27
Honor Bound (Chappell/Bibo/MCA/Chriswald/Hopi Sound—ASCAP)	24
How Blue (Songmedia/Bugshoot—BMI)	58
I Can See (Tree—BMI/Cross Keys—ASCAP)	81
I Forgot (Tree/O'Lyric—BMI)	64
I Need (Bellamy Brothers/Famous—ASCAP)	31
I Never (Tomfran—BMI)	59
I'm Saving (I.S.P.D./Timestar—ASCAP)	54
I'm The One (Sweet Karol—BMI/Sweet Glenn—ASCAP)	42
I'm The One Who's (Music City—ASCAP/Combine—BMI)	76
If That Ain't Love (Flowering Stone—ASCAP)	14
In A NY Minute (Tree/O'Lyric—BMI)	71
It Should (Unichappell/Jan Crutchfield/MCA—BMI)	45
Let Me Down Easy (Tolliver/Jidobi—BMI)	26
Let The Heartache (WB/B. Montgomery—ASCAP/Warner-Tamland/W. House—BMI)	43
Lost Buckaroo (Four-T—ASCAP)	73
Loveshine (Almarie/Eno River—BMI)	92
Major Moves (Bocephus Music—BMI)	32
Make My Life (Garwin/Sweet Karol—ASCAP)	8
Me Against (Irving/Love Wheel—BMI)	44
Mississippi Squirrel (Ray Stevens Music/BMI)	46
My Baby's Got (Pink Pig/Hall-Clement/Bob McDill—BMI)	6
My Only (Statler Brothers—BMI)	9
No Way Jose (Welbeck/Lockhill—Selma—ASCAP)	97
Nothing Can (Rondor/Irving/Hall-Clement—BMI)	79
Now There's You (Southern Nights/Music City—ASCAP)	40
One More (Cypress Music—ASCAP)	100
One Owner Heart (Rick Hall/Almost Songs/Tom Bransfield—ASCAP)	2
Only Love (Hall-Clement—BMI)	70
Pardon Me (Lionsmate/Songcast—ASCAP)	93
Radio Heart (Tapadero/Tom Collins—BMI)	62
Rollin' Lonely (Music Corp. of America/Dick James—BMI)	29
Running Down (RavenSong/Michael H. Golden—ASCAP)	65
Seven Spanish Angels (Warner-Tamland—BMI/Warner Bros./Two Sons—ASCAP)	21
She Used To (Hall-Clement—BMI/Jack & Bill—ASCAP)	30
She's Gonna Win (Welbeck/Dorsey/Cavesson—ASCAP)	18
Side Steppin' (Blue Lake—BMI)	85
Slow Burning (Hookit/Blue Lake—BMI)	17
Somebody Should Leave (Tree/Choskee/Cross Keys—ASCAP)	50
Something (Jack & Bill/Amanda—lin—ASCAP)	15
Sometimes When (Welbeck—ASCAP/ATV/Mann & Weil—BMI)	72
State Of The Union (Chip 'N' Dale—ASCAP)	82
Step That Step (G. I. D.—ASCAP)	51
Take Your Memory (Jack & Bill/Rebel Heart—ASCAP)	80
Texas (Light-Switch—BMI)	87
The Almighty (Alan Cartee Music—BMI)	67
The Cowboy (Cross Keys/Tightlist—ASCAP)	36
The First In Line (Irving—BMI)	74
The First Word (Irving/Love Wheel—BMI)	28
There's No Way (Alabama Band—ASCAP)	34
There's A Lot (Baray—BMI/Chappell/Robin Hill—ASCAP)	78
This Bed's (Charlie Monk/April—ASCAP)	86
Till Dawn (Sacatone—BMI/Front Music—ASCAP)	89
Time Don't Run (Screen Gems—EMI—BMI/Elecrac—ASCAP)	33
Until I Fall (Silverline/Sunprimg—BMI)	75
Walkin' A Broken (Combine—BMI)	22
Waltz Me (Velvet Apple Music—BMI)	37
Waltzing On Air (Hall-Clement—BMI)	88
Warning Sign (DebDave/Briarpatch—BMI)	60
What Do You Take (United Artist—BMI)	90
What I Didn't Do (Warner House—BMI/Warner Bros. Gold—ASCAP)	13
What She (Vogue/Padre Hotel—BMI)	12
When She Was (Old Friends—BMI/Kieran Kane—ASCAP)	53
When You're In Love (Hall-Clement—BMI)	52
Wino The (Tree—BMI/Cross Keys—ASCAP)	56
Years After You (DebDave/Briarpatch—BMI)	49
You And Me (Tree—BMI/Petewood—ASCAP)	84
You Bring Out (Chappell—ASCAP/Unichappell/Watch Hill—BMI)	77
You Turn (Hall-Clement—BMI/Bright Sky—ASCAP)	3
You've Got A Good (Warner House—BMI/WB Gold—ASCAP)	16
You've Got Her Eyes (Maplehill/Hall Clement—BMI)	66

⚡ = Exceptionally heavy radio activity this week      \$ = Exceptionally heavy sales activity this week

## MOST ADDED COUNTRY SINGLES

1. WARNING SIGN — Eddie Rabbitt — Warner Bros. — 29 Adds
2. AM I GOING CRAZY — Lobo — Evergreen — 20 Adds
3. SOMETIMES WHEN WE TOUCH — Mark Gray and Tammy Wynette — 17 Adds
4. IN A NEW YORK MINUTE — Ronnie McDowell — Epic — 17 Adds
5. NOTHING CAN HURT ME NOW — Gail Davies — 15 Adds

## MOST ACTIVE COUNTRY SINGLES

1. MY ONLY LOVE — The Statlers — Mercury — 62 Reports
2. CRAZY FOR YOUR LOVE — Exile — Epic — 62 Reports
3. BABY BYE BYE — Gary Morris — Warner Bros. — 60 Reports
4. WHAT I DIDN'T DO — Steve Wariner — MCA — 58 Reports
5. YOU'VE GOT A GOOD LOVE COMIN' — Lee Greenwood — MCA - 58 Reports

## THE COUNTRY MIKE

**NRBA Looks At AM Stereo** — The National Radio Broadcasters Association has announced the results of its examination of the state of AM stereo. The NRBA questioned all major manufacturers of auto and home receivers and tuners and found that all have plans to include AM stereo-capable equipment in their 1985 product line. All major auto makers (including Chrysler, General Motors, Ford, and Volkswagen) also plan to market AM stereo equipment, and some plan to actively promote the new equipment either as an option or as standard equipment. There are currently 168 AM stereo stations in the United States.

**PERSONNEL CHANGES** — WMZQ/Washington, D. C. recently announced several changes within its management and sales staff. **Frank Byrne** has been named vice president and general manager, leaving his position as general sales manager. Byrne has been with WMZQ since 1982, and has also served in positions at **WQAL**/Cleveland, **WFLT**/Ft. Lauderdale, and **WWDC**/Washington, D. C. **Paul Wilensky** has accepted a new position as general sales manager at WMZQ. Wilensky served as media buyer for Goldberg/Marchesano and Associates and as regional buyer for the J. Walter Thompson Agency before moving into a position in radio sales. Wilensky was the national sales manager at **WASH**/Washington, D. C. immediately preceding his move to WMZQ. **Peggy Terrell**, who has been with WMZQ since 1982, has assumed her duties as national sales manager. Terrell was formerly an account executive with the Washington station **KBRQ**/Denver also has had some staff changes. **Frank Gunn** was recently appointed to the position of sales executive . . . **Billy Cole**, music director for **KSO**/Des Moines is celebrating his 25th anniversary in the radio industry during the month of February. Cole began his radio career on Armed Forces Radio while stationed in Anderstrom, Greenland with the United States Air Force . . . Main Street Records and **Boxcar Willie** recently awarded three color televisions to three of MCA Distribution's top sales offices for their successful promotion of Boxcar Willie's albums. Main Street reported that each of the three branches (Cleveland, Dallas/Houston, and Seattle) had more than doubled sales of Boxcar Willie's product during the promotional period. **byron wynkoop**

## PROGRAMMERS PICKS

<b>Rob Ryan</b>	<b>KKAT/Salt Lake City</b>	<b>Let The Heartache Ride</b> — Restless Heart — RCA
<b>Jay Davis</b>	<b>KCJB/Minot</b>	<b>Step That Step</b> — Sawyer Brown — Capitol
<b>Dave Hurst</b>	<b>WJLM/Roanoke</b>	<b>Sometimes When We Touch</b> — Mark Gray and Tammy Wynette — Columbia
<b>Jim Stricklan</b>	<b>KBRQ/Denver</b>	<b>Warning Sign</b> — Eddie Rabbitt — Warner Bros.
<b>Larry Byers</b>	<b>KFYO/Lubbock</b>	<b>Side Steppin' The Blues</b> — Stonewall Jackson — Universal Artist
<b>Mason Dixon</b>	<b>KRDR/Gresham</b>	<b>Country Music Love Affair</b> — David Frizzell — Viva
<b>Nina Ryder</b>	<b>WDLW/Waltham</b>	<b>Nothing Can Hurt Me Now</b> — Gail Davies — RCA
<b>Alan Bailey</b>	<b>WLAS/Jacksonville</b>	<b>Warning Sign</b> — Eddie Rabbitt — Warner Bros.
<b>Jim Murphy</b>	<b>WOKQ/Dover</b>	<b>Fallin' In Love</b> — Sylvia — RCA
<b>Jim Andrews</b>	<b>WVAR/Richwood</b>	<b>Warning Sign</b> — Eddie Rabbitt — Warner Bros.
<b>Randy Stanley</b>	<b>CHOW/Welland</b>	<b>Fallin' In Love</b> — Sylvia — RCA
<b>Marc Hahn</b>	<b>KTOM/Salinas</b>	<b>Warning Sign</b> — Eddie Rabbitt — Warner Bros.

## SINGLES REVIEWS

### OUT OF THE BOX



**JOHN CONLEE** (MCA-52543)  
**Working Man** (3:47) (Tapedero—BMI) (J. Hurt, B.R. Reynolds) (Producer: Bud Logan)

John Conlee's second single release from last year's "Blue Highway" LP is a criticism of abusive authority from a working man's boss to the federal government, along with some observations about the American economy. While the song offers no solutions, Conlee's voice is as distinctively believable as over singing "they're making it hard on the working on/ trying to take a living any way he can." This single will perform well on radio and in retail, and Conlee certainly won't be "making ends meet on the installment plan" as a result.

### FEATURE PICKS

**GENE WATSON** (MCA/Curb MCA-52533)  
**One Hell Of A Heartache** (2:47) (Cavesson—ASCAP) (K. Palmer, J. White) (Producer: Russ Reeder, Gene Watson)

**T.G. SHEPPARD** (Warner/Curb 7-29071)  
**You're Going Out Of My Mind** (3:19) (CBS-U/Ides of March—ASCAP) (J. McBee, W. Holyfield) (Producer: Jim Ed Norman)

**BILL MEDLEY** (RCA PB-14021)  
**Is There Anything That I Can Do** (3:49) (Cross Keys/April/Ides of March—ASCAP) (G. Nicholson, W. Holyfield) (Producer: Mark Wright)

**MIKE MARTIN** (Compleat CP-139)  
**Temptation** (3:10) (Blue Lake/Terrace—BMI/ASCAP) (M. Martin, M. Johnson) (Producer: Robert John Jones)

**GARY WOLF** (Mercury 880 564-7)  
**It's My Life** (2:30) (Galleon—ASCAP) (G. Wolf, R. Doyle, R. Shepherd) (Producer: Mark Sherrill)

**KATHY RITCHIE** (BFI FRI 45001)  
**What's Left Of My Heart** (2:48) (Fancy Pants—BMI) (B. Faulkner) (Producer: Bernie Faulkner)

### OUT OF THE BOX

**THE KENDALLS** (Mercury 880 588-7)  
**Four Wheel Drive** (2:42) (Anbern—ASCAP) (M. Watkins) (Producer: Brien Fisher)

This song could have been titled "Four Wheel Overdrive," because it kicks in hard from the opening baritone sax notes to the last wail of the Kendalls' vocals, pushed throughout by a rocking guitar and a hot horn section. The duo is back with Brien Fisher, producer of their 1979 "Heart Of The Matter" LP, and this single (written by Jeannie Kendall's husband) is the first release from their upcoming "Two Heart Harmony" album. "Four Wheel Drive" sales will be brisk, accompanied by heavy rotation on country radio.



## ALBUM REVIEWS

**DARLIN', DARLIN'** — David Allan Coe — Columbia FC 19617 — Producer: Billy Sherrill — List: 8.98 — Bar Coded

There are only two Coe-written songs on this album, but David Allan Coe not only knows how to pick his covers, he sings them like no one else. If you don't have one of his records, start with this one.

**SAWYER BROWN** — Sawyer Brown — Capitol/Curb ST 12391 — Producer: Randy L. Scruggs — List: 8.98 — Bar Coded

This is an excellently produced first outing which has ready yielded two hits: "Leona" and the current "Step That Step." The fresh sound of this highly visible new group promises solid sales, especially with younger buyers.

**WALL OF TEARS** — Gus Hardin — RCA CPL 1-5358 — Producer: Mark Wright — List: 8.98 — Bar Coded

The songs on this album are as strong as any new artist could hope for, and Ms. Hardin's voice, gruff and powerful, is bound to garner a lot of attention.



**ANIMATION IN LOS ANGELES** — Mercury/PolyGram group Animotion recently performed two sold-out shows at The Roxy in their hometown L.A. Pictured backstage after the show are (kneeling l-r): Bill Follatt, regional vice president, sales, PolyGram Records; Bill Wadhams and Astrid Plane of Animotion, and Russ Regan, senior vice president, pop music division, PolyGram. (Standing l-r): Emiel Petrone, senior vice president, compact disc, PolyGram; Kyle Hetherington, west coast regional promotion manager, PolyGram; Guenter Hensler, president and chief executive officer, PolyGram; Frenchy O'Brien, Charles Ottavio, and Don Kirkpatrick of animotion; Larry Ross of Johnson/Ross Management, the group's manager; Greg Smith of Animotion, and Lindsey Feldman, attorney for the band.

## Queen Ida & The Bon Temps Zydeco Band

THE MUSIC MACHINE, L.A. — Zydeco music is a blend of Creole, Black and Cajun music. The term "zydeco" evolved from the French "haricot," or snapbean and is used to denote a snappy dance. Zydeco has been described as a gumbo, an organic synthesis of culture and musical styles that has been cooking for years and is distinctly unique for all its diverse seasonings.

"Cook," is exactly what Queen Ida Guillory and her band did last Friday night at the Music Machine.

The house was packed for the Southern California Blues Society sponsored show and from the first notes out of Ida's accordion, there was little room on the dance floor. Queen Ida brought a reputation for good time shows to Los Angeles, it was obvious she was intent on leaving with that reputation in tact.

Backed by a band of ace musicians—Danny Geyer on guitar, Markie Sander on bass, Longo McShane on drums, Pierre Ailen on fiddle, Wilbert Lewis percussion and Myrick Guillory (Ida's son) sitting in—Queen Ida whipped into "Back Door," a hopping tune that got the crowd on their feet. From that point on the place was jumping.

After more good time tunes such as "Rosa," "Bon Temps," "Josephine," "Negress" and a great old fiddle tune called "Cotton Eye Joe," it was readily apparent to first time listeners that many elements of zydeco can be found in much of today's popular music. Queen Ida may not currently be bulleting up the charts but elements of her craft are, and pop stars in the audience like Kenny Loggins seemed more than willing to convey their respect to the diminutive 50+ year old performer.

Queen Ida and her band were nominated for a Grammy in 1980 and won it in 1983 for "Queen Ida On Tour." This year she has been nominated again for "On A Saturday Night" (GNP/Crescendo GNPS 2172).

After playing two sets to a packed house, Queen Ida and her band looked as tired as the audience that followed

every note with their feet. It was obvious tearing down the house was no easy task. That fact will undoubtedly not deter her and her powerhouse band the next time they take the sounds of Louisiana on the road.

david adelson

## Whitney Houston

SWEETWATERS, N.Y.C. — Although cabaret is a seemingly anachronistic style through which to showcase a contemporary pop performer, this was not Whitney Houston's problem at Sweetwaters recently. Houston, a beautiful and experienced veteran of both the modeling and recording professions, handled the intimate setting, at which she has appeared before with her Gospel and disco veteran mom, Cissy, with the ease, style and grace of a much more experienced performer. No mean feat, with such tops-in-their-field artists as Patti Austin and Gregory Hines in attendance. The problem is that the stylish and well-appointed Sweetwaters is just too small to contain a talent of Whitney Houston's proportions, like a perfect body in a pair of designer jeans that are, alas, too tight. Luckily for us, Whitney is destined for the concert stage very soon. Luckily for Sweetwaters, they got to keep her for a week.

Coming from good musical stock always puts a performer one up on the competition. Some don't rise to the occasion, others take the musical experience to the next plateau. Whitney is one of these. Her show, which starts with a tasteful version of Michael Masser's "The Greatest Love of All," and follows with a rousing "Solid," features some of the most powerful and controlled singing to be heard anywhere in the business. The appreciative nods and encouragement of Austin should be more persuasive than anything from the reviewer. Houston eases into a medley of her recorded duets (two with Jermaine Jackson, one with Teddy Pendergrass) with brother filling in admirably for the male stars. Other songs from her just-released Arista solo album indicate material has been found that appropriately showcases her extraordinary voice.

With a tight rhythm section that never lost sight of the room's limitations, Whitney Houston is a wonder to look at and listen to. From a table directly in front of the star, the intimacy of the club

allowed a view of Houston that will be lost on patrons who will fill the arenas her music will eventually bring her to. Those listeners will have to content themselves with photo spreads and the memory of a phenomenally expressive and able voice washing over them. If this show is any indication, Whitney Houston stands alone in the forefront of new talents to emerge in the '80s.

rusty cutchin

## Porgy and Bess

METROPOLITAN OPERA, N.Y.C. — It took 50 years for Porgy and Bess to end up on the stage of the Metropolitan Opera. 50 years of, "Is it or isn't it an opera?" Although it has played on countless opera stages in Europe — including La Scala — Porgy and Bess was treated in its homeland as a piece of musical theatre and as a vehicle for countless pop and jazz performances (Miles Davis, Ella Fitzgerald & Louis Armstrong, Cleo Laine and Ray Charles, and others, recorded entire albums of the music, and, goodness knows, there isn't a singer on this planet who hasn't intoned "Summertime"). Beginning with the Houston Grand Opera's production in 1976 (which played in New York on Broadway and, in 1983, at Radio City Music Hall). George Gershwin, Ira Gershwin and DuBose Heyward's opera about the doings on Catfish Row finally began to be treated as an opera. Now it has the final imprimatur: a full-blown production on the Great Stage of the Met, with Grace Bumbry singing Bess, Simon Estes singing Porgy and James Levine at the podium.

Porgy and Bess is certainly an opera. Virtually nothing is spoken and the recitatives are quite strong musically. The score itself is usually magnificent "Bess, You Is My Woman Now," "I Loves You Porgy," "Summertime," "I Got Plenty Of Nuttin'," "It Ain't Necessarily So," "Dere's A Boat Dat's Leavin' Soon For New York," "Oh Lord, I'm On My Way." Magnificent! However, opera or not, it's not an opera in the Verdian sense; that is to say, the score is American, it's brassy and bluesy and the singing it requires needs voices that are both operatic and sensitive to Gershwin's sources — the blues, the musical theatre, etc. It's also an over-blown piece — it needs some trimming and the two full productions I've seen — this one and the Houston Grand Opera's — I found the piece to be far less moving than it should be. Porgy and Bess are not fully-developed dramatic characters, we don't become as emotionally involved with their relationship as the opera clearly expects us to be. It's the smaller roles — the various residents of Catfish Row — who come most to life. And in this production it is those performances —

Gregg Baker as Crown, Bruce Hubbard as Jake, Priscella Baskerville as Lily, Charles Williams as Sportin' Life, Isola Jones as the Strawberry Woman — that are the most indelible. For all the purity in the voices of Grace Bumbry and Simon Estes, and notwithstanding their robust dramatic performances, they don't have that sassy edge to do the roles justice.

Does this sound like carping? Well, the music — ah, that Gershwin music — is wonderful; the dance sequences, staged by Arthur Mitchell and performed by members of the Dance Theatre of Harlem, are delightful; the sets, by Robert O'Hearn, are breathtaking; and this is as handsome and authentic a production of Porgy and Bess as anybody's ever going to get. But I can't help thinking the opera would be better served by a production that better balances all the elements that George Gershwin and DuBose Heyward (who also wrote the novel, *Porgy*, on which the opera is based) drew from.

lee jeske

## Deep Purple

LONG BEACH AUDITORIUM, LONG BEACH — Comeback trys from bands that have long since splintered from their original line-up rarely find success on either the artistic or commercial level. And while Deep Purple may not get any rave reviews from rock critics, the enthusiasm displayed at this performance by the audience should give the group new heart. Performing in support of their PolyGram LP "Perfect Strangers," the original members of this seminal '70s hard rock band gave the crowd a healthy mixture of old and new, which resulted in a thoroughly satisfying evening of music.

With classic musical signatures such as Ritchie Blackmore's electrifying lead guitar and Jon Lord's powerful organ, Deep Purple did not necessarily turn back the clock for this primarily young crowd — many of whom were simply not old enough to enjoy the classic Purple LPs like "Machine Head" the first time it came around — rather, the band simply showed the audience where the music of groups like Quiet Riot and others came from originally. Always a melodic group of songwriters, Deep Purple showed off some of its strongest material from the new LP, including "Knocking At Your Back Door" and "Perfect Strangers" while also reaching back for such classics as "Highway Star."

While Deep Purple may not be breaking any new musical ground with its reformation, it proved this night to have more than enough musical talent and sheer popularity to give the comeback an enthusiastic boost. Heavy metal is here to stay.

ron rosenthal



**HUEY ON HOME PLATE** — Huey Lewis And The News performed "So In Love" at home plate while playing a special 3 inning game to benefit the Special Olympics. The baseball game was played at Baseball Fantasies Fulfilled in Tempe Arizona.



**ARCHIVAL TUNESMITHS** — ASCAP recently held a luncheon to celebrate the installation of the ASCAP Archive at the N.Y. Public Library for the Performing Arts at Lincoln Center. Pictured at the gala are (l-r): ASCAP members Jacob Druckman and Irving Caesar; singer Tony Bennett; ASCAP member Jules Styne; chairman of Lincoln Center Martin E. Segal; ASCAP president Hal David; and ASCAP members Johnny Marks, Betty Comden and Adolph Green.

## IN THE STUDIO

### WEST COAST

Over at Larrabee Sound Studios the group Kiss's new video *Animalize* was mixed by engineer **Dave Whittman**, assistant was by **Brad Coker**. Producer **John "Jellybean" Benitez** and engineer **Michael Hutchinson** mixed dance version of new singles by **Donna Summer** on Geffen, and **Kenny Loggins**, **Barbra Streisand** and **Santana** all on CBS records; **Sabrina Buchanek** assisted the sessions. Motown recording artist **DeBarge** was in mixing with engineer **Steve Hodge**, assistant was **Fred Howard**, producer/re-mixer **Louil Silas, Jr.** and engineer **Taavi Mote** have been in mixing **Klymaxx's** next release from the LP, "Meeting In The Ladies Room." **Rockwell** is also in with **Louil Silas** and crew remixing for Motown records; assisting all session work is **Toni Greene** . . . across at **Group IV** recording engineer **Andy D'Addario** is behind the board with producer **Frosty Horton** mixing "The Velveteen Rabbit" LP, narrated by **Merle Streep** with piano solo by **George Winston**, for **Dancing Cat Productions**. Composer **Mike Post** is scoring another segment for **Hill Street Blues** for **MTM Enterprise**. **Dennis Sands** is handling the engineering . . . at **Skip Saylor** recording percussionist **King Ericsson** is in mixing tracks for **Nassau Music**. **Skip Saylor** is engineering and **Tom McCauley** is assisting the sessions. **Marie Todd** and **Partners in Crime**, is in cutting tracks with **Marie Todd** producing the project; **Saylor** is engineering . . . producers **Dan Seigel** and **John Colby** are in recording music for cable channel **ESPN**. **Skip Saylor** is again at the controls . . . over at **Sound Image** recording **CBS** artist **Deneice Williams** is tracking

with co-writer **Monte Seward** and engineer **Elliott Peters** . . . it has been rumored that **Warner Bros.** recording group **Prince and the Revolution** may be releasing a new LP early in the spring. For **PolyGram Records** **The Bar-kays** and **Cameo** are in recording their next LP's that are set for a possible spring release.

### EAST COAST

In Philadelphia producers, **Nick Martinelli**, **Mike Forte**, **Donald Robinson** and **Bobby Eli** are working with **Philly World** records' artist **Joanna Gardner** on her debut album for that label. **Remo Leomporra** is at the controls, along with **Al Albertini** being assisted by **Steve Pala** and **Richard Welter**. The studio they are currently at is **Alpha International** studios. The popular British recording group called **Animal Night Life** is working on an album for **Island Records**. Producers are **Robinson/Forte/Eli**. **Bruce Weeden** is in mixing tracks for the band **Five Star**, producing is **Nick Martinelli** . . . in Maryland at **Sheffield Audio-Video** productions **The Graingers** are working on their new LP, **Bill Mueller** is engineering. The band **Bootcamp** has just finished recording their new release with **Mueller** engineering. Congratulations to their chief engineer, **Bill Mueller** who has been nominated for a **Grammy Award** for best engineered album, non-classical . . . up in New York at **Atlantic** studios **Arif Mardin** is in producing Elektra artist **Peabo Bryson**; engineering is **Lew Hahn**, assisting is **Michael O'Reilly**. **Cheap Trick** is also in mixing with producers **Jack Douglas** and **Bill Dooley**. **Arista's** artist/producer **Kashif** is in producing tracks for upcoming projects. **darryl lindsey**

# New Music A&R: Signing The New, The Crossover, The Cutting Edge

2nd Article Of A Series

by Peter Holden

LOS ANGELES — When **Cash Box** spoke to A&R people in various label's black contemporary departments, certain parameters and informal characteristics were apparent. Most new B/C acts seem to be found through tapes rather than in the local club. Vocals were consistently mentioned as a pivotal strong point when looking for a new signing, yet songs for black groups and black artists were often acquired through publishers and independent writers, a task that is central in the role of these A&R representatives. In speaking with A&R people more aligned with the pop music field and with "new music" bands, a number of differences arose. It seems evident that labels looking for new signings in these areas are looking for more finished product and more self-contained units, and that many more acts were signed from live performances and through independent releases.

The concept of an artist or a band who can take advantage of the multi-media possibilities that have arisen in the 1980s was also emphasized by **Arista's** **Jamie Cohen**. Formerly national director of A&R with **EMI America**, **Cohen** recently joined **Arista** and explained this notion. "A&R is traditionally a very reactionary business: you wait and see what comes across your desk, you go out and see the latest bands, etc. But my background is very eclectic musically, and I see myself as very cross-media oriented. I see myself now as reacting less — you have no time to create when you are reacting — and more looking for artists to take advantage of the rampant cross pollination of ideas and media. I'm looking to nurture artists in that area and also to help them develop and reach their own dreams and grand designs."

Obviously, an artist such as **Prince** has broken the traditional boundaries of the industry and taken advantage of the available media which **Cohen** speaks of, yet other labels must go about such goals more modestly. **IRS** A&R representative and international licensing director **John Guarnieri** profiled a more immediate A&R philosophy: "At **IRS** we really don't have the capacity to nurture along a songwriter or singer for two or three albums. At a larger label, they can do that, but look at the bands on our roster — **REM**, **The Go-Go's**, **The Alarm**, **Let's Active** — all of these bands were very active before we signed them. Obviously, we get loads of cassettes from people looking to get signed, and to be honest, most of them don't have a chance. People are always saying, 'listen to this, why don't you sign me and put out my album?' I tell them, 'put it out yourself!' If they want it badly enough they will put out their album independently, and that's the kind of people were looking for.

"We feel that all of our bands have a certain integrity. They are all bands that were working hard when we signed them. The relationship between this label and the artists on our roster is definitely a two-way street. We have a relatively small staff, and we work very hard for our artists and we expect them to do the same in terms of touring and doing interviews or whatever." Needless to say, the groups on **IRS**, for the most part, write their own material and are integrally involved in the recording process of their product.

**Michael Rosenblatt** defines his role and the role of A&R at **MCA** more traditionally. "Each person on the staff defines his position himself, but we are small enough that I am able to get involved with other aspects than just the signing of bands. I work with some acts in selecting songs, selecting the producer and on up to the promotion and marketing of the product. But the bottom line for me is listening to a lot of tapes, taking in a lot of meetings and traveling a lot." Since **Rosenblatt** joined **MCA** in New York last April, he has brought two bands to the label. One, **Bronski Beat**, had an established reputation from its success in the U.K., and delivered a finished album from its British label, **London Records**. Yet the other band, **Space Monkey**, has been a project which **Rosenblatt** has been more integrally involved.

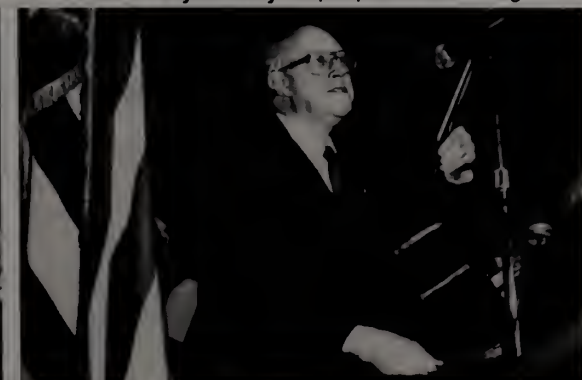
"With **Space Monkey**, my role has been one of sitting down and listening to the songs, choosing the ones which are in the direction which we want to take the band, and then choosing a producer which fits in with the overall image which we are trying to portray. It all has to be cohesive. And when we look at the producers, we really have to have a good idea about how solid the band is musically and how set the band is with the arrangements of its songs. If the band is very competent, you basically need a producer who is closer to an engineer, someone who is simply able to get the group's sound on to tape. But if the band needs some help, you look for a producer who is more musical and who will be able to come up with some ideas if they are needed." **Cohen** also made the point that "the cornerstone of A&R is knowing how a recording studio works as well as knowing the whole process of manufacturing records: from the minute you make somebody in the studio to the actual pressing of the discs. Understanding the whole process is essential."

Like many A&R representatives, **Cohen** also believes that an intimate working relationship with the label's marketing and promotional method and staff is particularly important. "There is a lot logistically involved with A&R — there is the sheer volume of tapes that come in, the sheer amount of talent to be seen in clubs, and you have to sift through all that to find

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**MORE FROM THE ADL AWARDS** — Photo 1: **Robert D. Summer** (center) embraces **Mstislav Rostropovich** (right), who holds his ADL Performing Arts Award, as **Cy Leslie**, chairman of the ADL of B'nai B'rith's annual luncheon, looks on. Photo 2:



**Rostropovich** treats guests to a surprise cello performance in gratitude for his having been honored. Photo 3: **RCA** recording artist **Evelyn King** sings the "Star Spangled Banner" at the opening of the luncheon ceremonies.



## Northern Lights, Canada's Charity Relief Effort, Is Under Way

by Grant Lawrence  
and Gregory Dobrin

LOS ANGELES — In the tradition of the British "Band Aid" and U.S. "USA For Africa" Ethiopian famine relief projects, the Canadian recording industry recently recorded its own addition to these charitable tracks. Organized by manager Bruce Allen, a Canadian collection of top recording artists, calling themselves the Northern Lights, assembled at Manta recording studios in Toronto, February 10.

The tune, "Tears Are Not Enough," was co-written by Bryan Adams and Jim Vallance, with music composed by David Foster. Foster produced the tune, with Quincy Jones acting as executive producer.

There is a possibility that the tune may appear on the U.S. "We Are The World" LP, according to sources at the Allen management agency in Vancouver. The single, "Tears Are Not Enough," will be released in Canada by CBS Records.

The session began at 12 noon, Sunday,

February 10 and lasted approximately 14½ hours. An impressive list of top Canadian talent turned out, including Anne Murray, Gordon Lightfoot, Bryan Adams, Joni Mitchell, Neil Young, Paul Anka, Corey Hart, Geddy Lee, John Candy, Paul Schaffer, Oscar Peterson, Ian Thomas, Burton Cummings, Dan Hill, Zappacosta and many others.

Like its British and U.S. counterparts, the Northern Lights project will also include a video, plus a television special, both of which are currently in post production. Canadian-based Concert Production International and Global Television provided services for the video and TV programs. A documentary is also planned, to be handled by CVS in Canada.

Proceeds from the record, video and TV productions will go to an unspecified charity, most likely UNICEF, sources say. Possible American proceeds will be included among the total "We Are The World" funds, distributed in parcel sums to the Ethiopian famine relief project.

### Behind The Bullets

## Crossovers Continue Rapid Pace

(continued from page 7)

chart. Prince bullets to 42, on the strength of heavy new radio adds and top 20 sales reports at various retail outlets, including Harmony House in Detroit, Music Merchandisers in Phoenix and the Big Apple in Denver. The Turner single gets a boost to 28 this week, a result of very strong sales reports, with top 15 or better at Musicland in St. Louis, Tower Records in Sacramento and Tower Records in San Diego.

Other big performers on the LP chart are New Edition, Billy Ocean, Pointer Sisters, Lionel Richie, Stevie Wonder, Midnight Star, Kool & The Gang, Fat Boys, Chaka Khan and Whodini. The pop singles chart finds Jeffrey Osborne, Commodores, Diana Ross, DeBarge, Nolan Thomas, Jermaine Stewart, Jermaine Jackson, The Temptations, Isley, Jasper, Isley, Ray Parker, Jr. and Patti LaBelle all going strong.

This extraordinary overall performance is highlighted by several phenomenal individual success stories. Notable among these are Philip Bailey, George Benson, The Time, Ashford & Simpson and Run D.M.C.

Philip Bailey's "Chinese Wall" LP, at 12 bullet, continues to receive excellent sales reports of top 10 or better at the Camelot Stores in Ohio, Homer's in Nebraska, Big Apple in Denver, Sound Unlimited in Chicago, Record Theatre in Cincinnati, CML in St. Louis and Western Merchandisers in Amarillo. Bailey's single, "Easy Lover," holds at 2 this week with number one radio reports at Q102, K107, Y100 and WCZY and number one retail reports at Harmony House in Detroit, Homer's in Omaha and The Warehouse in Los Angeles.

Also looking very strong is "20/20" by George Benson, which jumps seven places to 28 bullet. The album shows regional diversity, racking up impressive sales reports throughout the nation, including a number one at Record Theatre in Cincinnati.

The Time continues to charge up the charts. "Ice Cream Castles," their third Warner Bros. LP, bullets to 23 this week.

The appearance of Morris Day and Co. in Prince's *Purple Rain* movie, no doubt, has contributed to the success of the LP. The Time has enjoyed 31 weeks on the chart with "Ice Cream Castles" and will enjoy many more, if it continues to garner top sales reports like the top five or better it received this week from The Record Bar in Durham, North Carolina, Camelot in Ohio, Downtown Records in Chicago, Record Theatre in Cincinnati, NRM in Pittsburgh, Musicland in St. Louis and Homer's in Omaha. The first single, "Jungle Love," has peaked at 21, and the new single, "The Bird," debuts this week at 84 on the pop singles chart.

"Solid," the second Capitol album by veterans Ashford & Simpson, takes an impressive leap to 35 bullet on the pop LP chart and hits the summit at 1 on the Black Contemporary chart. The LP exhibits solid, across-the-board sales, with top 20 reports at Crazy Eddie's in New York, Richman Bros. in Philadelphia, Central One Stop in Connecticut, Oz Records in Atlanta, Sound Unlimited in Chicago, Show Industries (Music Plus) in Los Angeles, The Warehouse in Los Angeles, Tower Records in San Diego and Tower Records in Seattle. "Solid," the first single from the LP, reaches its peak this week at 14, the highest pop outing to date for the duo.

Perhaps the most surprising success among black artists on the pop chart is that of Run D.M.C. Their second LP for independent Profile Records, "King Of Rock," bullets to 72 this week. The record debuted three weeks ago at 159. The next week it took a 42-point leap to 117. This week finds "King Of Rock" jumping 45 points. Pop radio has yet to discover the infectious rap beat of groups like Run D.M.C., Whodini and Kurtis Blow, but their LP's continue to sell well among white record buyers. "King Of Rock," this week, exhibits cross-regional strength, with top 30 reports at Record Bar in Durham, Crazy Eddie's in New York, Central One Stop in Connecticut, Record & Tape Collectors in Baltimore, Show Industries in Los Angeles, Port-O-Call in Nashville and Tower Records in Seattle. "Run D.M.C.," the groups first Profile LP spends its 43 week on the chart at 94.



**WILDE ABOUT EUGENE** — Philly World/Atlantic recording artist Eugene Wilde recently performed at the Red Parrot in New York City. Shown backstage at the Red Parrot are, from left: Pat Jones of Atlantic/Cotillion Records, Philly World sales director Ernie Pep, WBLS air personality Diana King, Eugene Wilde, and Atlantic Vice President of Field Operations Lou Sicurezza.

## Reggae's Influence And Future

(continued from page 36)

major labels, the grass roots network of fans, independent labels, musicians and radio shows have begun to take up the slack in finding, recording and breaking new reggae artists. Such labels as the Washington D.C. based Ras Records, Shanachie Records, Alligator, Night Hawk, Sonic Boom and others have become instrumental in this process. Independent labels traditionally can sell relatively few records in comparison to the major labels, yet Ras, Shanachie and Alligator have found a steadily increasing audience which has been helped in part by the willingness of its artists to tour. Also, tours such as last year's Bob Marley Tribute tour

which featured the Wailers and Marley's son Ziggy have helped drum up enthusiasm. It is in these independently backed projects that the future of reggae music lies.

One new development is the plan of Sunsplash promoter Tony Johnson to bring his highly successful concert series to the United States for an extended tour. The Sunsplash festival has always been a pilgrimage for people from around the world to come to Jamaica to hear the finest reggae, that plan has now been altered to bring the music to the people — a philosophy which can only heighten reggae's overall popularity.

## Dean Pitchford On Lyrics

(continued from page 15)

same." That interplay between songs in a film and the rest of the film itself is what's so often missing in current soundtracks, he added. "Fortunately, the public recognizes a 'greatest hits' package from a true soundtrack."

Regarding soundtracks, this year's Oscar contending five songs were all number ones hits, which clearly illustrates the Academy's new-found acceptance of pop songs as viable material for inclusion in a film. In the past, such films as *Saturday Night Fever* have been neglected musically by the Academy. Now, resistance to contemporary music in film seems to have vanished. "The industry is recognizing the contribution of songwriters," Pitchford said. "The distinction the Academy has always made most of all, though, is between songs that are just stuck in pictures and songs that are written directly for the screen," he added. According to Pitchford, there is less occasion now to listen to the Academy

Award nominated songs and wonder what film they came from. "There's an acceptance now of the marriage of music and film."

Currently, Pitchford's songs "I Want To Hear It From Your Lips" and "Don't Call It Love," performed by Eric Carmen and Dolly Parton respectively, are climbing the charts. He just finished a song with Marvin Hamlisch for a new film called *Daryl*, which will be released over the summer. No artist has been set as of now for that song. Also, Pitchford is hard at work on a very unusual project, a stage musical version of Stephen King's "Carrie." Michael Gore is composing the music, and Larry D. Cohen, who wrote the screen version, is writing the book. Pitchford described it as a 'rock-opera.' Other projects are in the works, and if the last few years are any indication, Dean Pitchford, who's only in his early thirties, has a long and highly productive creative life ahead.

## Phil Collins

(continued from page 16)

wanted to change just to see if I could change, just to see if I could write different types of songs and I think I've succeeded in that. There are still a lot of things in the album that are typical of me, but there are a few things that aren't. The album is lyrically happier and it's just more of an 'up' album.

Although the dates haven't been set at this point, Collins will begin a solo tour shortly which will take him from Europe to Japan to Australia and then throughout the U.S. After a short break, he'll assume his role as Genesis' lead singer and drummer when the band goes on a major tour of its own, details of which will be announced in the coming weeks.

Anyone as driven and unwilling to become creatively dormant as Collins is will likely remain an important force in music indefinitely.



**MEN WITH HATS** — During the recent recording of the Victor Feldman — Palo Alto album, "Fiesta," Chuck Mangione (r) guesting on the title cut, takes a break and is shown here exchanging hats with Victor Feldman.



## INTERNATIONAL DATELINE

### BBC Facing Chart Competition From ILP — Set To Move Air Date

by Chrissy Iley

LONDON — The battle of the music chart shows between the BBC and Independent Local Radio seems to have reached a fever pitch this week.

The chiefs at Broadcasting House are so concerned at the success of the independent network show, hosted by former to Radio One DJ, David Jensen on Sundays they want to bring forward the BBC chart to the same day.

Until now Radio One has always announced the new chart on Tuesday mornings from information gathered the previous Saturday. That has meant the Sunday Top 40 show is more than a week out of date. In direct competition, the Network show which goes out at the same time, is compiled from information just a few days old.

The fact that the Network show's information is more up-to-the-minute was highlighted by the Band Aid single.

After a few days of release it was number one on the Network show and had not yet charted on the BBC chart compiled by Gallup. At the end of the BBC program the DJ played "Feed The World" commenting that this was going to be a big selling record next week.

The BBC's request to bring forward their chart is being considered by the British Phonographic Industry at present.

A BBC spokesman confides, "The ILR do have an advantage, their chart is more up to date. We want to be completely on the ball." The BBC/Gallup chart is based on retail sales at 256 shops around the country. The Network chart, compiled by Media Research and Information Bureau, is based on the returns from 300 shops. But it also takes into account the playlist from its 48 ILR stations. This airplay element is responsible for a vital 10 percent swing in chart positions.

Brian West, director of ARIC (Association of Radio Independent Contractors) is delighted with the success of the Network Show. "Everyone at ARIC is bouyant. The show has quadrupled our listeners. We have gone from a very low base and we are delighted. There is no doubt that the Network chart is more up to date. The BBC is thinking of investing millions to change their system — competition is good and we are thrilled about it."

BPI managing director Peter Scapling comments, "We are certainly considering bringing the date forward — but it will cost thousands of pounds."

### Argentina

BUENOS AIRES — The opening of a new FM radio station in Buenos Aires, under the "Rock & Pop 106.3" banner, has been one of the issues being discussed at the executive level in the record industry. In Argentina, although the radio system works in a way much like the U.S. system, there are still a few stations in every city which record producers feel devote too little time to music. Audience research listings have favored, for many years, news, sports and other types of programming to the point that there is no Top 40 station in Buenos Aires nor in other important cities.

The new radio wave is managed by Daniel Grinbank and it belongs to the owners of LS6 Radio Buenos Aires, formerly a station devoted, on AM, to programming aimed at minority groups. The station was given to private owners some time ago and was allowed to launch

an FM station. "Rock & Pop 106.3" will compete with Radio del Plata, the only local station aimed at the 12-24 audience (with a mix of local and foreign pop, some soft rock), and Radio Colonia, a station coming from Uruguay, a neighbor country, but tailored to the needs of the population living in the outskirts of Buenos Aires with plenty of melodic and regional music.

For the local record companies, the new station may be a blessing if it manages to catch a good share of the audience. There are several other FM stations in Buenos Aires (Mundo, Splendid, Continental) and two or three more will appear in the near future (Mitre, America, Argentina); however, these stations are usually oriented towards the use of music as filler instead of being a tool capable of gaining an audience by itself.

The labels, which advertise heavily on Del Plata and Colonia, have started doing the same on the new station, while awaiting the audience response. To some observers, the format of the new station is too specialized to gain a strong hold among record buyers, while others voice the feeling that it will be necessary to wait and see.



**JULIO SAYS G'DAY** — CBS recording artist Julio Iglesias recently completed a SRO concert tour of Australia. At a VIP celebration for the artist after his appearance at the Sydney Opera House, CBS presented Julio with an array of awards: Gold albums for "In Concert," "Julio," "Begin The Beguine" and "Innamorarsi Alla Mia Eta" and a Double Platinum album for "1100 Bel Air Place." Pictured in front of the awards with Julio are CBS Records Australia executives (l-r): Chris Moss, national marketing manager; Tim Prescott, national sales manager; Julio Iglesias; Bob Jamieson, managing director; Vivienne Hudson, manager, publicity and international artist relations; Michael Newman, product manager; Denis Handlin, newly named managing director; and Andy Yavasis, product manager.

On AM and TV, the labels have been showing alternate feelings of enthusiasm and recession, angering the radio producers who would prefer to see a steady flow of advertising instead of somewhat unpredictable efforts. The fact that Grinbank is also a record producer may guarantee, at least, that this station will understand more the needs of the record people, although is also a deterrent for some to advertise.

miguel smirnoff

### United Kingdom

LONDON — Virgin Records tycoon Richard Branson — no stranger to controversy — has been looking into the possibility of becoming involved in pirate radio. North Sea Radio station, Laser 558, seems to be the one he has in mind, yet Branson refuses to admit any precise details at the moment.

"I've bumped into people from Laser but any link with them seems unlikely for legal reasons," he says. "I have had lawyers looking at the whole situation of radio stations outside of territorial waters to find out what is possible."

Laser spokeswoman Jane Norris is more forthcoming — "We have had talks with Branson. He owns the airline that flies

to New York — that makes us have a lot in common." He was interested in some sort of marketing association and we would be keen to do a deal."

Meanwhile, Laser is expanding and hoped to start an easy-listening channel on a different frequency. Owners also plan to launch two more ships, with one off the French Mediterranean coast.

chrissy iley

### Pattiz To Keynote U.K. Radio Conf.

LOS ANGELES — Norm Pattiz, chairman of the board and president of the Westwood One Radio Network, will deliver the keynote closing address on March 1 at the inaugural U.K. Music Radio Conference, presented in London by the British Radio Academy.

The convention will encompass all commercial, non-commercial and government owned stations in the United Kingdom with representatives from the BBC, Capital Radio, Viking Radio, Piccadilly Radio and others addressing a variety of issues concerning the international radio community.

Pattiz' address, entitled "Music Radio — The American Experience," will focus on the past, present and future of American radio and how that relates to the international radio community at large.

### FOR THE RECORD

Last week's issue (2/16/85) erroneously listed the author of the *Rock In Rio* piece that appeared on page seven. The actual author was Christopher Pickard.

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **El Pecado Original** — INXS — PolyGram
- 2 **Self Control** — Laura Branigan — WEA
- 3 **Ahora Decide** — Pimpinela — CBS
- 4 **Tentacion** — Jose Luis Perales — Music Hall
- 5 **Palabra De Honor** — Luis Miguez — EMI
- 6 **Buenos Dias Corazon** — Dyango — EMI
- 7 **Amor Supernatural** — Donna Summer — WEA
- 8 **Thriller** — Michael Jackson — CBS
- 9 **Some Guys** — Rod Stewart — WEA
- 10 **La Noche Y Tu** — Sheena Easton — EMI

#### TOP TEN LPs

- 1 **Ghostbusters** — Soundtrack — RCA
- 2 **Pateando Tachos** — Facundo Cabral — Interdisc
- 3 **First In The World** — Various artists — CBS
- 4 **Amaneciendo En It** — Jose Luis Perales — Music Hall
- 5 **Lernetres** — Alejandro Lerner — Interdisc
- 6 **Convivencia** — Pimpinela — CBS
- 7 **Al Fin Solos** — Dyango — EMI
- 8 **Cada Dia Mas** — Valeria Lynch — RCA
- 9 **Sera Posible El Sur?** — Mercedes Sosa — PolyGram
- 10 **Los Patitos Feos** — Nacha Guevara — CBS

Prensario

### United Kingdom

#### TOP TEN 45s

- 1 **Love And Pride** — King — CBS
- 2 **I Know Him So Well** — Elaine Page & Barbara Dickson — RCA
- 3 **I Want To Know What Love Is** — Foreigner — Atlantic
- 4 **1999** — Prince — Warner Bros.
- 5 **Solid** — Ashford & Simpson — Capitol
- 6 **Dancing In The Dark** — Bruce Springsteen — CBS
- 7 **Shout** — Tears For Fears — Mercury
- 8 **Yah Mo Be There (Re-mix)** — James Ingram — Qwest
- 9 **Since Yesterday** — Strawberry Switchblade — Korova
- 10 **Atmosphere** — Russ Abbott — Spirit

#### TOP TEN LPs

- 1 **Agent Provocateur** — Foreigner — Atlantic
- 2 **Alif-Allison Moyet** — CBS
- 3 **Eliminator** — Z.Z. Top — Warner Bros.
- 4 **Born In The U.S.A.** — Bruce Springsteen — CBS
- 5 **20/20** — George Benson — Warner Bros.
- 6 **Hits Out Of Hell** — Meatloaf — Epic
- 7 **Age Of Consent** — Bronski Beat — Forbidden Fruit
- 8 **The Collection** — Ultravox — Chrysalis
- 9 **Make It Big** — Wham! — Epic
- 10 **Welcome To the Pleasuredome** — Frankie Goes To Hollywood — ZTT

Melody Maker

### Italy

#### TOP TEN 45s

- 1 **Do They Know It's Christmas?** — Band Aid — PolyGram/Mercury
- 2 **Carless Whisper** — George Michael — CBS/Epic
- 3 **The Neverending Story** — Limahl — EMI
- 4 **Last Christmas** — Wham! — CBS/Epic
- 5 **I Just Called To Say I Love You** — Stevie Wonder — Ricordi
- 6 **The Wild Boys** — Duran Duran — EMI/Parlophone
- 7 **Ghostbusters** — Ray Parker Jr. — CGD/Arista
- 8 **I Should Have Known Better** — Jim Diamond — CBS
- 9 **Crillu** — Heather Parisi — PolyGram/Polydor
- 10 **Freedom** — Wham! — CBS/Epic

#### TOP TEN LPs

- 1 **Make It Big** — Wham! — CBS/Epic
- 2 **I Miel Americani** — Adriano Celentano — CGD/Clan
- 3 **The Woman In Red** — Stevie Wonder — Ricordi/Motown
- 4 **Brooklyn** — Various Artists — CGD
- 5 **Arena** — Duran Duran — EMI/Parlophone
- 6 **Odissea Veneziana** — Rondo Veneziano — Baby
- 7 **Oro Puro 5** — Various Artists — CBS
- 8 **Mix Time** — Various Artists — EMI
- 9 **Catene** — Mina — PDU
- 10 **The Unforgettable Fire** — U2 — Ricordi

Musica e Dischi

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### INFORMATION

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## Kramer On The Grammy Awards

(continued from page 7)

the sand on a beach where people look for coins." Kramer described the initial nomination system as a set of two sessions of severe scrutiny through which each entry must pass and be categorized or be ousted altogether. Aside from Academy members, working people from within the industry (who are not necessarily members, but qualify in voting because of their expertise) are brought in to vote. "There is so much criteria for a record to be even eligible for a Grammy nomination," Kramer said, (such as its category, time of release and where.) "When the final determination is made as to where that record belongs and how it qualifies, it's really gone through so many listening ears that we feel we've gone as far as we can go with it."

In response to the much publicized raised eyebrows concerning the nomination of Pia Zadora as a competitor to the title of Best Rock Vocal Performance, Female, for the MCA single "Rock It Out," Kramer supports the infallibility of the voting system. "It (the record) went through not just the screening committee, it got to the final five nominations by being voted there by Academy members at large (some 6,000)," Kramer said. He also explained that on this year's ballot for the female rock vocal category, there were only 18 entries in all, five of which were Tina Turner.

In more specified categories, such as classical, jazz, producer of the year, etc., the voting is more selective. Each of the 7 NARAS chapters has its own craft committee, each of which is responsible for nominating its own representative from within a select craft. "Everybody can vote on something like Record of the Year or Song of the Year . . . the public at large certainly qualifies to vote," said Kramer, "but in certain areas we must be more selective."

The image of NARAS as an institution is something Kramer hopes to build. "We're related in the public mind just with the Grammy Awards," Kramer commented. "We need to create a further awareness of the performers and the members of the

music industry to the entertainment industry at large and to the public. We need to let them know what we're all about, and that we're concerned with achievement. We still haven't accomplished that which perhaps the Academy of Motion Picture Arts and Sciences has. There is a mystique about the organization that I would like to see opened up."

A step in that direction has been made with the annual National Association of Record Merchandisers Grammy push at the retail level, which advertises nominees and winners on product packaging in much the same way theatre marquees display Oscar designations. "We are very, very careful about lending our name to any commercial endeavor," said Kramer. "but (The NARM Grammy push) has been a great boon to us."

Meanwhile, as the big night approaches and tensions mount, Kramer looks forward to making this year's program, produced by Pierre Cossette Productions, every bit as entertaining as last year. A new category has been added — reggae — but no others. "We have so many categories now," Kramer said, "the last thing we want to do is expand them."

An obvious area for expansion is video, but nothing new was added there either. "The videos nominated this year, long and short form," said Kramer, "are strictly music videos. There will be no other categories, but," he stated, "just as the market itself is so unclear as to where it's going . . . nothing definitive has been arrived at."

Last year's Grammy presentation rated an average 30.8, with a 45 share, the largest ratings in the show's history. It was the seventh-ranked special of the year, seen in nearly 26 million U.S. homes — an event that reflected the sudden upsurge in fortunes for a once badly ailing industry, a celebration of such sell-through LPs as Michael Jackson's "Thriller" and Lionel Richie's "Can't Slow Down." It remains to be seen," said Kramer, "but we feel that this year we've also got a strong show. Like anything else, it's hard to follow a smash success. You work that much harder."

## RIAA

(continued from page 7)

and double that for a platinum award. Simultaneous gold and platinum awards went to *Do They Know It's Christmas?*, *Twist Of Fate* and *Neil Diamond: Love at the Greek*. Gold awards went to *Raquel: Total Beauty and Fitness*, *David Bowie, Duran Duran, Duran Duran — Dancing On the Valentine*, *Olivia in Concert*, *Mr. T's Be Somebody Or Be Somebody's Fool*, *The Cars: Heartbeat City*, *My Little Pony, Rainbow Brite*, and *Ziggy's Gift*.

In addition to certifying awards, or course, the RIAA has an anti-piracy unit that assists the FBI and other law enforcement agencies combat record and tape piracy. In 1984, their assistance resulted in the confiscation of over \$78 million worth of illegal sound and video recordings and related manufacturing equipment.

## New Music A&R

(continued from page 39)

what fits into your company circumstances, what figures into the culture, what figures into your life and the life of the artist and finally the subsequent marketing and promotion of the product within your company. In some ways, an A&R person is simply a salesperson, but a creative sales person. You have to interact closely with your own staff because that's where the product goes. They have to know about what you are doing and they have to stand behind the projects that you are helping to form."

While none would try and predict the next "wave" or musical trend, each seems to have a common goal of finding something new: although "new" in this case is clearly a relative term. The Go-Go's were not a new concept and they were not doing any truly groundbreaking music when "Beauty And The Beat" came out on IRS in 1981. Yet the success of that album and of the group over the years has proven them to have been new enough to capture the imagination of the record buying public. And only time will tell who will be the next sensation, but it is certain that someone in an A&R department has already started the ball rolling.

## Super Concert

(continued from page 7)

was originally interested in doing Super Concert I but would be unable to do so due to Stewart's studio obligations. John's withdrawal coincided with a change in Stewart's studio dates and an agreement in principle was reached.

"So we said we'll see if this is real or not and if they come up with the needed deposit," said Stiefel. "And they did"

There was no comment on the amount of the deposit or the details of the contract.

Stiefel claimed that Stewart and Boy George of Culture Club are considering writing some new material for the show and stated the two would probably perform together at the end of the evening.

"People have tried these things before and they haven't happened," said Stiefel. "This seems to have all the elements to cause it to be a genuine event."

On the subject of the financial credibility of the promoter Stiefel remarked, "as it turns out they had financial backing and the show seems solid as a rock."

## Rockworld

(continued from page 14)

Ski, Nair, Arid and other similar items) and Oars Rafting Trips. Other advertisers have included American Express, Warner Bros. films and Playtex Tampons.

"It's not only growing," says Herlick, "but we're extremely encouraged at the receptiveness of the corporate sponsors to an alternate entertainment medium. And because this is our third year — and a lot of schools have been with us from the beginning — you get put into a position on campus where people are now looking forward to the Rockworld program on a weekly basis as a regular part of their routine."

**CASH BOX**  
The Weekly Trade  
Journal.

## AROUND THE ROUTE

by Camille Compasio

Stern Electronics, Inc., which has been experiencing financial difficulties for some time, ceased operations on Friday, November 1 — and this also applies to subsidiaries URL, which is based in Stern's Elk Grove Village, IL facilities, and August Johnson in Bensenville, IL. It is never pleasant to have to report this kind of news. **Cash Box** was unable to reach Gary Stern in time for deadline but we hope to have more specific information by next week's edition.

Another big item of conversation in the trade this past week was the purchase by Namco Ltd. of Japan of controlling interest in the Coin-Op Games Division of Atari. As we understand, the agreement does not include the chain of Atari Adventure arcades which are in operation throughout the U.S. When news of this breaks it is always difficult to get immediate comments from the parties involved (especially when you have a short, weekly deadline like we do), but we learned from industry sources that John Farrand has departed his post as president and CEO at Atari Coin-Op. We also learned that Namco's Hide Nakajima is now acting as CEO. We're still trying to get more info. A number of tradesters who called the **Cash Box** office regarding this devel-

*(continued on page 44)*

## NAMA Expects Record Turnout At Mar. 22-24 Western Show

CHICAGO — A record number of exhibitors and participants is expected for the March 22-24 annual Western Convention-Exhibit of Vending and Foodservice Management as it moves to a new site in Reno for the first time, according to officials of NAMA, the show's sponsor.

"Seven weeks before the opening we have practically equalled 1984's actual total in space rental and income and I expect that we will match or surpass the record number of exhibitors of last year," said Jack Rielley, NAMA director of sales.

Of more than 125 exhibitors who have reserved space, 15 are newcomers to the show and an additional 12 are former exhibitors who did not participate in 1984. The NAMA Western Show is being held at the new Reno-Sparks Convention Center, making it only the

second time that NAMA has chosen a site outside California since the show's inception in 1960.

"Reno is an attractive and exciting convention city and we expect to draw hundreds of visitors from other parts of the country besides the customary constituency from the Western states," noted Rielley.

A varied convention program, centered on sales, marketing and effective client relations, is planned for the three convention days, reports G.H. Tansey, NAMA director of convention and education.

All meetings will be held at the new Convention Center while the MGM Grand Hotel will be the headquarters and housing facility.

Business sessions on Friday, March 22 will *(continued on page 44)*

## AGCF Dinner To Honor Mike Kogan

CHICAGO — The coin-operated amusements industry will pay homage to one of its most accomplished and respected members when the 1985 Amusement Game Charitable Foundation's annual dinner is held to honor the late Michael Kogan.

Mr. Kogan, who passed away February 5, 1984, is best remembered for developing the Taito Corporation into one of the industry's largest and most successful enterprises. He was also one of the first to perceive the significant threat that counterfeiters pose to certain aspects of the coin-operated amusements industry.

The 1985 charitable foundation dinner will

be held on the evening of the opening of ASI '85, Friday, March 1, in the Ballroom of the Chicago Marriott Hotel in downtown Chicago. Entertainment for the evening is billed as a "continuum" and will include mime acts, jugglers and comedian. A cocktail reception will be held at 7:00 pm with dinner at 8:00 pm and dancing to follow.

All dinner proceeds will be distributed to charities designated by the AGCF board of directors.

Reservations are available through the foundation office, P.O. Box 1417, Suite D39, Alexandria, Virginia 22313. The phone number is 703-548-0766.

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MACHINE

## AROUND THE ROUTE

(continued from page 43)

opment expressed positive vibes that this is a good move that could have a stimulating impact on the industry.

As to the persistent rumor in Chicago regarding the purchase of Atlas Music Co. by Jerry Marcus and Ed Pellegrini, we have nothing definite to report at this point. However, our sources tell us negotiations are still in progress and, who knows, it could happen — in the not-too-distant future.

In time for AMOA Expo '85. The Hyatt Regency in Chicago, site of the annual AMOA convention, has planned a \$12 million renovation of its West Tower, which is expected to be completed in time for Expo '85. Beginning in March, the 970 guest rooms in the West Tower will be redone with newly designed furniture, two phones in every room and such extras as hair dryers, make-up mirrors and marble floors in baths. Sounds elegant, right? A com-

puterized locking system that changes with each guest will be installed to provide the highest possible degree of security, which is another plus factor. Completion date for this renovation is August of this year, which will enable AMOA Expo '85 guests who are assigned rooms in the West Tower to fully enjoy the benefits of these new accommodations. Since the dates of AMOA Expo '85 are October 31-November 2, the timing of these improvements at the Hyatt Regency are right on target!

Bally Midway's service chief Andy Ducay was in Las Vegas February 8 for his annual stint as guest instructor at the Nevada Gaming School. Right now there are over 200 students currently enrolled at the school in preparation for careers in coinbiz. While in Vegas, Andy had a chance to visit with longtime friend Tom Hata (former Bally service engineer) who's been living out there since his retirement and his working at the MGM Grand Hotel.

## NAMA Expects Record Turnout

(continued from page 43)

lead off with the premier showing of a new audio-visual training presentation on coffee vending, titled "Coffee Cops." Produced by the Vending Task Force of the Coffee Development Group, the training visual is aimed at route personnel and supervisors who service coffee vending machines. It is modeled on the famous *Dragnet* television series.

Consultant Billy Burden will teach his systematic approach to becoming a "Memory Master," which proved very successful at the 1984 convention and 1985 chairman John Darden III will highlight industry developments and directions in the Chairman's Address to conclude the Friday sessions.

The Saturday program will feature roundtable discussions on retaining present clients and accounts, an operator panel presentation on methods of communicating successfully with the customer, and a keynote feature on "Gaining The Competitive Edge," starring Pat Lynch, chairman of MarketShare, a Boulder, CO marketing consulting firm.

The Sunday program will deal with "the wrong and the right way to motivate employees," based on a successful program to be presented by Josh Patrick of Patrick Vending of Plattsburgh (Plattsburgh, NY).

Tansey advised that social events and the ladies' activities will also be appealing to showgoers. A "Welcome to Reno" Reception

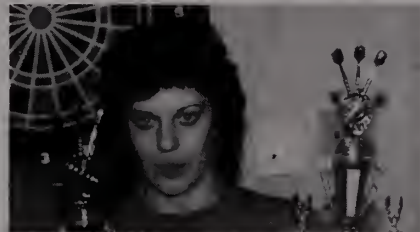
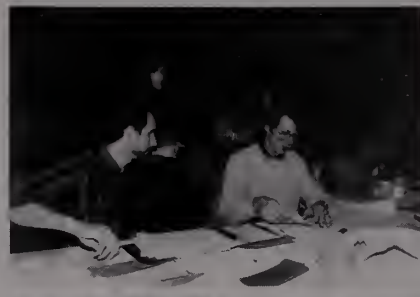
at the Convention Center from 5:30 to 6:30 pm on Friday will be sponsored by the Reno Convention Bureau and the Saturday highlight will be a "Big Night In Reno" reception and buffet party at the famous MGM Grand Hotel from 6:30 to 8:00 pm.

Complimentary bus service will be offered during the morning and late afternoon hours between the MGM Grand Hotel and the Convention Center on each of the convention days.

As usual, NAMA members will be able to register free of charge, while the non-member registration fees will be \$30 per person for operator visitors and for non-member distributors. Non-member manufacturer and supplier personnel will be required to pay a registration fee of \$75 for the first person and \$50 each for any additional firm members. March 1 is the deadline for advance registrations.

NAMA will again offer hotel reservations at the MGM Grand Hotel through the NAMA Housing Bureau at 7 South Dearborn St., Chicago Illinois 60603.

George Lane (Servomation Corp. — Long Beach, CA) is general chairman of the convention; Mrs. Andy Bevilacqua (Andy's Vending Service — Seattle) is chairperson of the Ladies' Activities Committee; and Lynn Bump (Automatic Products Co. — St. Paul) is chairman of the Trade Show Advisory Committee.



**AT THE HANSON SHOOTOUT** — The accompanying photos depict some of the activities that took place during the finals of Hanson's \$10,000 English Mark Darts Shootout, January 11-13, at the Radisson Hotel Metrodome in Minneapolis. Pictured in photo 1 (l-r) are Hanson's Dave Gabrielli (asst. tourn. dir.) and Kirk McKennon (tourn. dir.), at their busy desk; (photo 2) Open Singles winner Rick Brinkman, with his trophy; (photo 3) Millie Smith with trophies for Women's Singles and Mixed Doubles; (photo 4) and first place Open Doubles winners (l-r) Lane Helgeson and Rick Brinkman. More than 600 shooters from five states participated in the finals.

## Hanson Hosts \$10,000 Darts Shootout

CHICAGO — Finals in the recently held \$10,000 English Mark Darts Shootout, sponsored by Hanson Distributing Co. (Bloomington, MN) took place January 11-13 at the Radisson Hotel Metrodome in Minneapolis. Event marked the culmination of 64 five-event location tournaments and featured the first and second place finalist from each of the participating locations.

"Forty-eight brand new English Mark Darts boards performed flawlessly for the more than 600 shooters representing five states at this three-day event," commented Kirk McKennon of Hanson, who served as tournament director. "Hanson has run hundreds of tournaments, at least a dozen major tournaments in pool and foosball, and I've never worked with a better group of people than we had at the English Mark Darts Shootout finals."

All events consisted of best two out of three game matches, double elimination, 301 single in-single out.

Rick Brinkman of St. Paul, MN took first place in two events. In Open Singles, he collected \$300 by defeating second place finisher Mike Minter of St. Paul and third place finisher Lane Helgeson of St. Paul. Brinkman and Helgeson teamed up in Open Doubles and took a \$350 first place prize with the aid of a Six-Dart-Out by Brinkman in the championship match. Mike Minter and Stan Wartman of St. Paul received \$250 for second place and the third place award of \$200 went to Bill Pelisher and Craig Barlement, both of Green Bay, WI.

Millie Smith of Rockford, IL won \$250 for first place in Women's Singles. Second place and \$200 went to Linda Mudget of St. Paul and 16-year-old Julie Weeks of St. Paul collected \$150 for third place finish in this category.

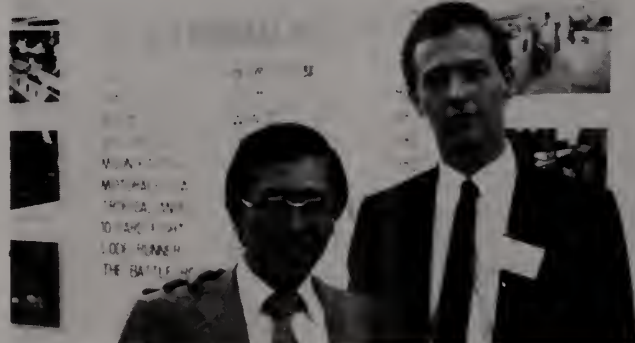
The Green Bay, WI team of Mary Ardet and Carol Kruse won \$300 for first place in Women's Doubles. A mother-daughter team from St. Paul, Pat and Julie Weeks, took \$225 for second place with Debbie Eggers and Nancy Marx of Prescott, WI collecting \$175 for third place.

In the Mixed Doubles category, Craig Barlement and Carol Stein from Green Bay, WI won \$300 for first place. Steve Johnson of Rockford teamed up with Milled Smith to take second place and \$225. Third place award of \$175 went to Ken McMahon and Mary Arndt of Green Bay.

"We're already planning for next year's Shootout," said Hanson's Kirk McKennon, who hinted that prize money could go as high as \$15,000 in 1986. "We've got a super crew," he added. The crew consists of Dave Gabrielli, assistant tournament director; Jody McKennon, Scott Nelson, Rusty Gieske, Scott Gieske, Larry Aamodt, Joe Cain, Ed Truedson, Tammy Schmidt, Chip Isaacson and Debbie Nelson, who "really worked hard and ran a fine tournament."

Steve Dahlin and Pat O'Connor of Dahlco Music and Vending rate special mention for running approximately 100 qualifying tournaments in the Twin Cities area. Other operators holding qualifying tournaments included Aberdeen Amuse. (Aberdeen, SD), Advance Carter Co. (Minneapolis, MN), C&N Sales (Mankato, MN), Dakota Music (Bismarck, ND); Dean Vending (Minneapolis, MN), Denmark Coin (Green Bay, WI), Funtronics (Hermantown, MN), Jubilee Music (St. Paul, MN), Krueger Novelty (St. Cloud, MN), MFP (Minneapolis, MN), On Target (St. Paul, MN), Rainbow (Menomonee, WI), Red's Novelty (Milwaukee, WI), Sweeny (Virginia, MN), TBI Games (Rockford, IL), Theisen Vending (Minneapolis, MN), Twin City Novelty (Minneapolis, MN), TWK (Chippewa Falls, WI) and W&W Novelty (Hastings, MN).

Cools Beer also contributed to the tournament by providing banners and number posters for the English Mark Darts Boards.



商誌



**GETTING TOGETHER** — Minoru Sastani of Irem of Japan (left) and Mike Macke, chairman of the board of Digital Controls, Inc., are pictured at the 1984 Japanese Amusement Machine Show. Digital Controls manufactures and markets Irem's "Lode Runner" throughout North America after purchasing rights from Taito America. Lode Runner has been on the top 10 chart in Japan since early summer of 1984, after establishing itself with American players as the most successful home computer game of 1984.

## CALENDAR

- Mar. 1-3; ASI annual trade convention; Expocenter/Downtown; Chicago.
- Mar. 22-24; NAMA Western Convention; MGM Grand Hotel; Reno, Nevada.
- Mar. 26; Amusement and Music Operators of Tennessee; Hermitage Hotel; Nashville; state convention.
- June 21-23; Illinois Coin Machine Operators Assn.; Holiday Inn Holiday; Springfield; state convention.

**PINBALL MACHINES****BALLY**

Grand Slam (4/83)  
Goldball (10/83)  
X's and O's (1/84)  
Kings of Steel

**GOTTLIEB (see MYLSTAR)****GAME PLAN**

Sharp Shooter II (10/83)  
Attila The Hun (2/84)  
Agents 777 (10/84)  
Captain Hook (2/85)  
Lady Sharpshooter

**MYLSTAR**

Q\*bert's Quest (2/83)  
Super Orbit (4/83)  
Royal Flush Deluxe (4/83)  
Amazon Hunt (5/83)  
Rack 'Em Up (7/83)  
Ready, Aim, Fire (8/83)  
Jack's To Open (11/83)  
Alien Star (4/84)  
The Games (5/84)  
Touchdown (12/84)  
Eldorado (1/85)

**WILLIAMS**

Defender (2/83)  
Warlok (2/83)  
Joust, 2-pl. (3/83)  
Time Fantasy (4/83)  
Firepower II (8/83)  
Laser Cue (4/84)  
Pennant Fever (6/84)  
Starlight (9/84)  
Space Shuttle (11/84)

**ZACCARIA/BHUZAC**

Soccer King  
Pinball Champ (5/83)  
Time Machine (6/83)  
Farfalla (10/83)  
Devil Riders (2/84)

**VIDEO GAMES (upright)****ATARI**

Crystal Castles (6/83)  
Star Wars (7/83)  
Firefox, laserdisc (1/84)  
Major Havoc (1/84)  
TX-1 (3/84)  
I, Robot (6/84)  
Return Of The Jedi (9/84)

**BALLY/MIDWAY**

Bump 'N Jump (2/83)  
Journey (4/83)  
Mappy (6/83)  
Discs of Tron (9/83)  
Granny & The Gator (10/83)  
Astron Belt, Laserdisc (10/83)  
NFL Football (12/83)  
Spy Hunter (1/84)  
Tapper (2/84)  
Galaxy Ranger Laser (3/84)  
Up 'N Down (4/84)  
Two Tigers (7/84)  
Big Bat — elec. mech. (8/84)  
Pac-Land (1/85)  
Timber (1/85)

**BALLY SENTE**

Chicken Shift (11/84)  
Goalie Ghost (11/84)  
Hat Trick (11/84)  
Off-The-Wall (11/84)  
Sente Arcade Computer (SAC)  
Snacks N' Jaxson (9/84)  
Snakepit (12/83)  
Stocker (12/84)  
Trivial Pursuit (12/84)

**BHUZAC INT'L**

Love Meter (9/83)

**CENTURI**

Gyruss (5/83)  
Hyper Sports (10/84)  
Konami/Centuri Hyper Sports (5/84)  
Konami/Centuri Track & Field (11/83)

**CINEMATRONICS**

Cosmic Chasm (4/83)  
Dragon's Lair, Laserdisc (7/83)  
Space Ace, laserdisc 4/84

**MANUFACTURERS EQUIPMENT**

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

**COMPUTER KINETICS**

Super Monte Carlo, c.t. (10/83)  
You Pick It II, c.t. (1/84)

**DATA EAST**

Destiny, Non-Video Game (9/83)  
Bega's Battle, Laserdisc (9/83)  
Karate Champ (9/84)  
Tag Team Wrestling (3/84)  
Boomer Rang'r (4/84)  
Cobra Command (6/84)

**EXIDY**

Fax (5/83)  
Crossbow (11/83)  
Max A Flex (5/84)  
Cheyenne (9/84)  
Vertigo (1/85)

**FUNAI/ESP**

Interstellar Laser (1/84)

**GAME PLAN**

Hold 'Em Poker (3/83)  
Agents 777 (10/84)

**GOTTLIEB (see MYLSTAR)****INTERLOGIC, INC.**

Roc 'N Rope (6/83)

**MYLSTAR**

Mad Planets (3/83)  
Krull (5/83)  
Juno First (7/83)  
M.A.C.H. 3, Laserdisc (10/83)  
Three Stooges (6/84)

**NICHIBUTSU USA**

Seicross (6/84)  
Tube Panic (11/84)  
Country Girl (11/84)  
Roller Jammer (1/85)

**NINTENDO**

Mario Bros. (6/83)  
Donkey Kong III (11/83)  
Punch Out (3/84)  
VS. Baseball (6/84)  
VS. Golf (9/84)  
VS. Pinball (9/84)  
VS. Tennis (3/84)

**SEGA/GREMLIN**

Star Trek (2/83)  
Star Trek, cockpit (2/83)  
Champion Baseball (6/83)

**SIGMA ENTERPRISES**

Stinger (12/83)

**STERN**

Lost Tomb (2/83)  
Bag Man (2/83)  
Mazer Blazer (3/83)  
Cliff Hanger, Laserdisc (9/83)  
Goal To Go, Laserdisc (1/84)  
Great Guns (1/84)  
Super Bagman (5/84)

**TAITO AMERICA**

Zoo Keeper (4/83)  
Elevator Action (7/83)  
Change Lanes (7/83)  
Ice Cold Beer (11/83)  
The Tin Star (3/84)  
Zeke's Peak (3/84)  
10-Yard Fight (4/84)

**TECHSTAR**

Spirit Casino, c.t. (12/83)

**WILLIAMS**

Sinistar (3/83)  
Sinistar, Cockpit (3/83)  
Bubbles (3/83)  
Bubbles-Mini-Upright (3/83)  
Motorace USA (7/83)  
Blaster (10/83)  
Star Rider, Laserdisc (11/83)  
Turkey Shoot (6/84)

**ZACCARIA/BHUZAC**

Money Money (7/83)  
Jackrabbit (2/84)  
Shooting Gallery (6/84)

**COCKTAIL TABLES****AMSTAR**

Phoenix

**ATARI**

Dig Dug (4/82)

**BALLY/MIDWAY**

Tron (8/82)  
Solar Fox (8/82)  
Blueprint (11/82)

**CENTURI**

Gyruss (5/83)  
Konami/Centuri Circus Charlie (3/84)  
Konami/Centuri Track & Field (11/83)

**EXIDY**

Fax (10/83)

**GOTTLIEB (see MYLSTAR)****MYLSTAR**

Q\*bert (6/83)

**SEGA/GREMLIN**

Pengo (1/83)  
Champion (6/83)

**WILLIAMS**

Bubbles (3/83)  
Motorace USA (7/83)

**PHONOGRAPHS**

Lowen-NSM Consul Classic  
Lowen-NSM Prestige ES-2  
Lowen-NSM 240-1  
Lowen-NSM Satellite 200

Lowen-NSM, City II  
Lowen-NSM, Soundmaster Compact  
Rock-Ola 476, Furniture Model  
Rock-Ola 490  
Rock-Ola 483 ('83)  
Rowe R-88 (9/83)  
Rowe R-89 (9/84)  
Rowe V-MEC (video jukebox) (9/83)  
Seeburg Prelude (11/84)  
Seeburg Victorian (11/84)  
Star Gaze, Video Jukebox  
VMI Startime Video Jukebox  
Wurlitzer Cabarina  
Wurlitzer Tarock  
Wurlitzer Atlanta  
Wurlitzer Silhouette

**POOL, SHUFFLE, TABLE GAMES, ETC.**

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)  
Coin Computer, V-Back Shuffleboard  
Irving Kaye Silver Shadow  
Irving Kaye Lion's Head  
Dynamo Big D Pool Table (9/83)  
Dynamo Soccer Table  
Exidy Whirly Bucket (11/82)  
Exidy Tidal Wave (10/83)  
G.T.I., V-Back Shuffleboard  
I.C.E., Chexx  
I.C.E. Fire Escape  
TS Tournament Eight Ball  
U.B.I. Bronco  
Valley Tiger Cat Bumper Pool (6/82)  
Valley Cougar Cheyenne (8/82)  
Valley Cougar Cheyenne "New Yorker" (6/84)  
Williams Big Strike Shuffle Alley  
Williams Triple Strike Shuffle Alley (11/83)

**CONVERSION KITS**

(including interchangeable games & enhancement kits)  
Atari Pole Position II (11/83)  
Atari, Cloak & Dagger (2/84)  
Atari, Crystal Castles (3/84)  
Atari, Major Havoc (3/84)  
Atari, Millipede (3/84)  
Bally Midway, Pac-Man Plus (12/82)  
Bally Midway, Jr. Pac-Man (12/83)  
Bally Midway 'Flicky' (1/85)  
Bally Midway 'S.W.A.T.' (1/85)  
Centuri, Guzzler  
Centuri, Circus Charlie  
Centuri, Hyper Sports  
Cinematronics, Brix (1/83)  
Computer Kinetics, You-Pick-It  
Intrepid Marketing, Encore Retro-Kit (1/83)  
Data East, Burger Time  
Data East, Bump 'N Jump (2/83)  
Data East, Multi Conversion Kit  
Data East, Cluster Buster (7/83)  
Data East, Pro Bowling (7/83)  
Data East, Pro Soccer (9/83)  
Data East, Boomer Rang'r (4/84)  
Exidy Hardhat (2/83)  
Exidy Pepper II (6/82)  
Exidy Retrofit  
Exidy, Boulder Dash  
Exidy, Flip & Flop  
Exidy, Astro Chase  
Exidy, Bristles  
Konami, Gyruss  
Konami, Time Pilot  
Konami, Time Pilot '84  
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)  
Interlogic Roc 'N Rope (6/83)  
Nichibutsu, Rug Rats (3/83)  
Nichibutsu, Radical Radial (10/83)  
Nichibutsu, Skelagon (10/83)  
Sega, Tac/Scan (9/82)  
Sega, Monster Bash (11/82)  
Sega, Super Zaxxon (1/83)  
Stern, Lost Tomb (2/83)  
Stern, Pop Flamer (3/83)  
Stern, Pop Flamer (3/83)  
Stern, Super Draw (7/83)  
Stern, Fast Draw (7/83)  
Stern, Goal To Go (1/84)  
Taito America, Elevator Action (7/83)  
Taito America, Exerion  
Taito America, Pit 'N Run (6/84)  
Taito America, Tin Star (3/84)  
Taito America, Zookeeper (10/83)  
Universal, Lady Bug  
Universal, Mr. Do  
Universal, Mr. Do's Castle (11/83)  
Williams Aeroboto (12/84)  
Williams, Mystic Marathon  
Williams, Blaster

# THE JUKEBOX PROGRAMMER

\*indicates new entry

February 23, 1985

## POP

- 1 CARELESS WHISPER  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 2 CALIFORNIA GIRLS  
DAVID LEE ROTH (Warner Bros. 7-29102)
- 3 THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)  
DON HENLEY (Geffen/Warner Bros. 7-29141)
- 4 THE OLD MAN DOWN THE ROAD  
JOHN FOGERTY (Warner Bros. 7-29100)
- 5 LOVERBOY  
BILLY COEAN (Jive/Arista JS 1-3284)
- 6 CAN'T FIGHT THIS FEELING  
HEO SPEEDWAGON (Epic 34-04713)
- 7 METHOD OF MODERN LOVE  
DARYL HALL & JOHN OATES (RCA PB-13970)
- 8 THE HEAT IS ON  
GLENN FREY (MCA-52512)
- 9 NEUTRON DANCE  
POINTER SISTERS (Planet/RCA YB-13951)
- 10 MR. TELEPHONE MAN  
NEW EDITION (MCA 52484)
- 11 EASY LOVER  
PHILIP BAILEY (DUET WITH PHIL COLLINS)  
(Columbia 38-04679)
- 12 SUGAR WALLS  
SHEENA EASTON (EMI America B-8253)
- 13 I WANT TO KNOW WHAT LOVE IS  
FOREIGNER (Atlantic 7-99596)
- 14 YOU'RE THE INSPIRATION  
CHICAGO (Warner Bros. 7-29136)
- 15 ONE MORE NIGHT  
PHIL COLLINS (Atlantic 7-89588)
- 16 SOLID  
ASHFORD & SIMPSON (Capitol B-5399)
- 17 JUST ANOTHER NIGHT  
MICK JAGGER (Columbia 38-04743)
- 18 ONLY THE YOUNG  
JOURNEY (Geffen/Warner Bros. 7-29090)
- 19 TOO LATE FOR GOODBYES  
JULIAN LENNON (Atlantic 7-99589)
- 20 PRIVATE DANCER  
TINA TURNER (Capitol B-5433)
- 21 RUN TO YOU  
BRYAN ADAMS (A&M 2686)
- 22 ROCKIN AT MIDNIGHT  
THE HONEYDRIPPERS (Es Paranza/Atlantic 7-99585)
- 23 MISLED  
KOOL & THE GANG  
(De-Lite/PolyGram 880 431-7)
- 24 KEEPING THE FAITH  
BILLY JOEL (Columbia 38-04681)
- 25 I WOULD DIE 4 U  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29121)
- 26 MATERIAL GIRL  
MADONNA (Sire 7-29083)
- 27 LOVERGIRL\*  
TEENA MARIE (Epic 34-04619)
- 28 SAVE A PRAYER\*  
DURAN DURAN (Capitol B-5438)
- 29 NAUGHTY, NAUGHTY\*  
JOHN PARR (Atlantic 7-89612)
- 30 HIGH ON YOU\*  
SURVIVOR (Scotti Bros./CBS ZS4 04685)

## COUNTRY

- 1 YOU TURN ME ON  
ED BRUCE (RCA PB-13937)
- 2 BABY'S GOT HER BLUE JEANS ON  
MEL McDANIEL (Capitol B-5418)
- 3 BABY BYE BYE  
GARY MORRIS (Warner Bros. 7-29131)
- 4 ONE OWNER HEART  
T.G. SHEPPARD (Warner Bros./Curb 7-29167)
- 5 MY BABY'S GOT GOOD TIMING  
DAN SEALS (EMI America B-8245)
- 6 MY ONLY LOVE  
THE STATLERS (Mercury 880 411-7)
- 7 MAJOR MOVES  
HANK WILLIAMS, JR. (Warner Bros./Curb)
- 8 ALL TANGLED UP IN LOVE  
GUS HARDIN (RCA PB-13935)
- 9 CRAZY FOR YOUR LOVE  
EXILE (Epic 34-04722)
- 10 HALLELUJAH, I LOVE YOU SO  
GEORGE JONES WITH BRENDA LEE (Epic 34-04724)
- 11 A LADY LIKE YOU  
GLEN CAMPBELL (Atlantic America 7-99691)
- 12 IF THAT AIN'T LOVE  
LACY J. DALTON (Columbia 38-04696)
- 13 SHE USED TO LOVE ME A LOT  
DAVID ALLAN COE (Columbia)
- 14 HIGH HORSE  
THE NITTY GRITTY DIRT BAND (Warner Bros.)
- 15 YOU'VE GOT A GOOD LOVE COMIN'  
LEE GREENWOOD (MCA-52509)
- 16 SEVEN SPANISH ANGELS  
RAY CHARLES (Columbia 38-04715)
- 17 COUNTRY GIRLS  
JOHN SCHNEIDER (MCA-52510)
- 18 HONOR BOUND  
EARL THOMAS CONLEY (RCA PB-13960)
- 19 CRAZY  
KENNY ROGERS (RCA PB-13975)
- 20 WALKIN' A BROKEN HEART  
DON WILLIAMS (MCA-52514)
- 21 WHAT SHE WANTS  
MICHAEL MARTIN MURPHEY (EMI America B-8243)
- 22 THE FIRST WORD IN MEMORY IS ME  
JANIE FRICKE (Columbia 38-04731)
- 23 WHAT I DIDN'T DO  
STEVE WARINER (MCA-52506)
- 24 EYE OF A HURRICANE  
JOHN ANDERSON (Warner Bros. 7-29127)
- 25 THERE'S NO WAY\*  
ALABAMA (RCA PB-13992)
- 26 I NEED MORE OF YOUR LOVE  
THE BELLAMY BROTHERS (MCA/Curb)
- 27 ROLLIN' LONELY  
JOHNNY LEE (Warner Bros.)
- 28 WALTZ ME TO HEAVEN\*  
WAYLON JENNINGS (RCA JK-13984)
- 29 TIME DON'T RUN OUT ON ME\*  
ANNE MURRAY (Capitol B-5436)
- 30 MAKE MY LIFE WITH YOU  
OAK RIDGE BOYS (MCA-52498)

## BLACK CONTEMPORARY

- 1 MISSING YOU  
DIANA ROSS (RCA PB-13966)
- 2 MR. TELEPHONE MAN  
NEW EDITION (MCA 52484)
- 3 EASY LOVER  
PHILIP BAILEY (DUET WITH PHIL COLLINS) (Columbia 38-04679)
- 4 THE MEN ALL PAUSE  
KLYMAXX (MCA 52486)
- 5 THE BORDERLINES  
JEFFREY OSBORNE (A&M-2695)
- 6 BEEP A FREAK  
THE GAP BAND (Total Experience/RCA TES1-2406)
- 7 TONIGHT  
READY FOR THE WORLD (MCA 52507)
- 8 HANG ON TO YOUR LOVE  
SADE (Portrait/CBS 37-4664)
- 9 MISLED  
KOOL & THE GANG (De-Lite/PolyGram 880 431-7)
- 10 SUGAR WALLS  
SHEENA EASTON (EMI America B-8253)
- 11 20/20  
GEORGE BENSON (Warner Bros. 7-29120)
- 12 LOVE LIGHT IN FLIGHT  
STEVIE WONDER (Motown 1769MF)
- 13 LOVE IN MODERATION  
GWEN GUTHRIE (Island/Atlantic 7-99685)
- 14 NIGHTSHIFT  
COMMODORES (Motown 1773 MF)
- 15 ROXANNE, ROXANNE  
UTFO (Select FMS 62254)
- 16 NEUTRON DANCE  
POINTER SISTERS (Planet/RCA YB-13951)
- 17 TREAT HER LIKE A LADY  
THE TEMPTATIONS (Motown 1765 GF)
- 18 THIS IS MY NIGHT  
CHAKA KHAN (Warner Bros. 7-29097)
- 19 LIKE A VIRGIN  
MADONNA (Sire 7-29210)
- 20 OUTTA THE WORLD  
ASHFORD & SIMPSON (Capitol B 5435)
- 21 I WOULD DIE 4 U  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29121)
- 22 OPERATOR  
MIDNIGHT STAR (Solar/Elektra 7-69684)
- 23 CARELESS WHISPER  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 24 THE BIRD  
THE TIME (Warner Bros. 7-29094)
- 25 GOTTA GET YOU HOME TONIGHT  
EUGENE WILDE (Philly World/Atlantic 7-99710)
- 26 PRIVATE DANCER  
TINA TURNER (Capitol B 5433)  
(4th & B'way/Island BWAY 409)
- 27 (NO MATTER HOW HIGH I GET)  
I'LL STILL BE LOOKIN' UP TO YOU\*  
WILTON FELDER (featuring BOBBY WOMACK and  
introducing ALLTRINNA GRAYSON) (MCA 52462)
- 28 NEW ATTITUDE\*  
PATTI LABELLE (MCA 52517)
- 29 BE YOUR MAN\*  
JESSE JOHNSON (A&M 2702)
- 30 'TILL MY BABY COMES HOME\*  
LUTHER VANDROSS (Epic 34-04760)

## RECORDS TO WATCH

OOH OOH SONG — Pat Benatar (Chrysalis)  
 MY TIME — Gladys Knight & The Pips (Columbia)  
 RHYTHM OF THE NIGHT — DeBarge (Motown)  
 LUCKY — Greg Kihn (EMI America)  
 THE COWBOY RIDES AWAY — George Strait (MCA)  
 NOW THERE'S YOU — Shelley West (Viva)  
 DON'T CALL IT LOVE — Dolly Parton (RCA)

GIRL'S NIGHT OUT — The Judds (RCA)  
 LET THE HEARTACHE RIDE — Restless Heart (RCA)  
 TAKE ME WITH YOU — Prince (Warner Bros.)  
 OBSESSION — Animation (Mercury)  
 ALONG COMES A WOMAN — Chicago (Warner Bros.)  
 SAY IT AGAIN — Santana (Columbia)

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